

Nov 18 1924

WARNER BROTHERS

Present

A CLASSIC OF THE SCREEN

THE LIGHTHOUSE BY THE SEA

Directed by

MAL ST. CLAIR

Adapted to the screen by

DARRYL FRANCIS ZANUCK

from the play by

OWEN DAVIS

C A S T

Albert Dorn	(Known as "Dorn")	William Collier Jr
Flora Gale	(Known as "Flora")	Louise Fazenda
Caleb Gale	(Known as "Caleb")	Charles Hill Mailes
Edward Cavanna	(Known as "Cavanna")	Douglas Gerrard
Joe Dagget	(Known as "Joe")	Mathew Betz
Rin-tin-tin	(Known as "Rinty")	Rin-Tin-Tin

NOV 18 1924

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THE LIGHTHOUSE BY THE SEA ✓

Photoplay in 7 reels ✓

From the play by Owen Davis ✓✓

Directed by Mal St. Clair

Author of the photoplay (under section 62)
Warner Brothers Pictures, Inc. of U.S. ✓

NOV 18 1924

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Warner Brothers Pictures, Inc.

The Lighthouse by the Sea - 7 reels

Respectfully,

FULTON BRYLAWSKI

The Warner Brothers Pictures, Inc.
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
The Lighthouse by the Sea	11-18-24	©CIL 20782

The return of the above copies was requested by the said
Company, by its agent and attorney on the 18th day of
Nov. 1924 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

NOV 19 1924

Fulton Brylawski

NOV 18 1924

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"THE LIGHTHOUSE BY THE SEA."

IRIS IN -

INSERT of newspaper headline and article with rolling ocean double exposed in background - the type is lettered to read:

EMIGRANT SHIP WRECKED!

The S. S. Brussels of the Belgian-American line was demolished on the rocks when it ran aground in a dense fog. Fear passengers and entire crew have perished, expressed in radio dispatches.

The newspaper gradually fades from the scene leaving the foam-crested waves to fill the screen - a life-preserver is washed into the scene - bits of torn clothing that suggests the aftermath of a wreck cling to the preserver - the name painted on it plainly reads:

S. S. BRUSSELS - BELGIAN-AMERICAN LINE

FADE OUT

1

DISSOLVE #1

FADE IN

EXT. OCEAN - LIFEBOAT - SUNSET

LONG SHOT - of a battered and partly wrecked lifeboat floating aimlessly on the high seas - there is no suggestion of land anywhere - the sun is slowly sinking behind the watery horizon - two indistinct figures on the lifeboat are vaguely visible - the swaying billows toss the boat as tho it were some helpless toy in the hands of a giant -

LAP DISSOLVE TO:

EXT. OCEAN - LIFEBOAT - SUNSET

M.S. of a dog and the figure of a man on the lifeboat - the dog stands on the prow of the boat, the bright rays of the glowing sunset making him stand out like a cameo - the man is lying prone and face forward on the deck - his garments are wet, he is motionless -

SUBTITLE

RIN-TIN-TIN AS HIMSELF -
A RED CROSS WAR HERO, RETIRED
IN THE CARE OF A DEVOTED COMRADE.

2.

EXT. LIFEBOAT - SUNSET

C.U. introducing Rin-tin-tin as he stares out across the cold waters and scans the horizon with his sharp eyes - he turns back toward the prone figure - Rinty sniffs frantically at the still figure, then standing partly on the body, he manages to roll it over face upward -

SUBTITLE

ALBERT DORN - RIN-TIN-TIN'S COMRADE -
A BELGIAN EMIGRANT
William Collier Jr.

3.

EXT. LIFEBOAT - SUNSET

C.U. introducing Albert Dorn (to be known henceforth in this script as Dorn) he is a young manly chap, foreign in appearance and manner of dress - his hair is grown long in the Belgian custom - he wears a bright laced tunic and innumerable shiny buttons on his pale shirt and wide bulging trousers - everything he wears has suffered from the storm he has obviously been thru - he breathes faintly, but shows few signs of life otherwise -

4.

EXT. LIFEBOAT - SUNSET

M.S. of Rinty and Dorn as the dog snuggles close to his master, licks the boy's cheek, paws gently at his breast in a faithful effort to revive him - Dorn's eyes blink, his features begin to show signs of animation - gradually he comes out of the unconsciousness - he stares vaguely about him for a moment, then a great smile parts his lips as his eyes settle on Rinty - Dorn slips his arm weakly around his comrade's neck and hugs him in a fond embrace -

5.

EXT. LIFEBOAT - SUNSET

WIDER ANGLE of Rinty and Dorn - the obvious struggle which he has fought against the sea has exhausted and weakened the youth - his arm slips limply from Rinty's neck, his expression falls, he sinks back on the deck - Rinty looks at him with hurt eyes, the wagging tail ceases, he glances out of scene toward the pit of the boat - then exits -

6.

EXT. LIFEBOAT - SUNSET

M.C.U. of Rinty as he rummages with his nose and paws in a heap of jumbled rubbish that has been left in the pit of the boat - Rinty's sensitive nose hesitates on a small oilskin package - he picks it up in his teeth and starts back out of scene toward Dorn -

7.

EXT. LIFEBOAT - SUNSET

C.S. of Dorn and Rinty - the youth is in the semi-dazed condition - Rinty places the package before him - Dorn squirms over to look at it -

8.

7 continued

INSERT

of a small waterproof package with a printed label on the wrapping which reads

EMERGENCY RATIONS

Use only in case of shipwreck

RED CROSS

BACK TO SCENE the boy registers his thanks to Rinty as best he can - with shivering hands he attempts to tear open the packet, but even this is too hard on him - he gives up and the packet drops from his fingers at Rinty's feet - the dog looks at his dazed master, then bends over the packet -

8.

EXT. LIFEBOAT - SUNSET

C.U. of Rinty as he holds the package in his forepaws and tears it open with his sharp teeth -

9.

EXT. LIFEBOAT - SUNSET

WIDER ANGLE - of Rinty and Dorn as the dog places the opened packet close to his master - Dorn smiles weakly he digs his fingers down into the rations and offers a handful of the food to Rinty - the dog refuses to eat until his comrade has, then he samples the nourishing food -

10.

EXT. LIFEBOAT - SUNSET

C.U. of Rinty as he looks with a saddened expression at his master - his eyes see:

INSERT

Of Dorn's shivering arm - the shirt sleeve is torn - exposing the cold goose-pimpled flesh.

BACK Rinty turns from the pitiful sight toward the pit and exits out of scene -

11.

EXT. LIFEBOAT - SUNSET

M.O.V. of Rinty in the pit of the boat - from the conglomeration of trash, Rinty digs up a heavy blanket - pulling it in the grip of his teeth, he drags it toward them -

12.

EXT. LIFEBOAT - SUNSET

WIDER ANGLE - including Dorn, dazed and motionless, as Rinty drags the thick blanket into scene and pulls it over his shivering body - it is difficult task to spread out the blanket - but Rinty accomplishes the task with his paws and teeth - then with his nose, he tucks in the blanket on all sides of his comrade, leaving only Dorn's head visible - his actions are gentle and devoted, they suggest a mother tucking her babe away in a cradle -

13.

EXT. LIFEBOAT - SUNSET

C.C. of Rinty and Dorn - satisfied that his master is as comfortable as the conditions permit - Rinty gazes out across the sun reflected waters at the red horizon then quietly snuggles down beside Dorn and presses his head close to the pale features -

SUBTITLE

NEW SEVILLE - A FISHING VILLAGE, ON THE COAST OF MAINE, NOT FAR FROM THE CANADIAN BORDER.

14.

FADE IN

EXT. VILLAGE OF NEW BRVILLE - DUSK

L.S. of a quaintly picturesque fishing village with the lighthouse tower on a high rocky point in the extreme background of scene - the sun has just dropped from the horizon, it is quickly growing dark - a fishing net has been strung up on poles to dry - it is in foreground of scene and the village is seen thru it - one by one the lights in the cottages and stores on the main street light up - far out at sea the lights of a passing liner twinkle, then of a sudden the beacon in the lighthouse tower goes on - as it revolves, shafts of brightness spread over the village and far out across the dark ocean -

15.

LAP DISSOLVE TO

INT. LIGHTHOUSE TOWER - NIGHT

H.F.S. inside the tower - the beacon light is revolving on its polished platform and it's innumerable mirrors reflect the bright shafts of light thru the panels of glass that entirely circle the small room - an old man in a faded sea captain's uniform is sitting beside the revolving beacon, apparently adjusting the mechanism.

SUBTITLE

GALEB GALE - AGED AND BLIND, YET REFUSING
TO SURRENDER THE LIGHT HE HAS PATHERED FOR
THIRTY YEARS.

Charles Hill Mailes.

16.

INT. LIGHTHOUSE TOWER - NIGHT

C.U. introduction of Caleb Gale (known hereafter as Caleb) with sensitive fingers and a proud expression on his aged countenance. Caleb feels the revolving beacon - his expression clearly registers his love for the light - his eyes are open and normal in appearance, yet he sees not even the brightest objects.

SUBTITLES

WHEN BLINDNESS CAME IN THE SERVICE OF HIS BEACON, GALE BEGAN A LIFE OF SECLUSION, SO THAT NONE MIGHT SUSPECT HIS AFFLICTION AND ROB HIM OF HIS BELOVED POST.

17

INT. LIGHTHOUSE TOWER - NIGHT

N.B. of Caleb - satisfied that the beacon is operating perfectly he rises, takes his cane and taps his way toward the head of the spiral steps which lead out of scene down the tower - he presents a pitiful sight as he feels his way toward the stairs - his hand stretched out, his eyes gapping blankly, his cane tapping on the stone floor - a gallant old figure, determined to stick by his post till death; determined to die with his boots on -

18

EXT. LIGHTHOUSE YARD - NIGHT

N.B. of the yard in front of the lighthouse - the keeper's cottage stands adjoining the tower - lights glow in the windows of both structures - a road winds down toward the village from the yard - the lights of the houses on Main Street are visible - a dark touring car is coming up the road from the village, it skids to a halt in foreground of scene - two burly characters wearing heavy overcoats and felt hats pulled low over their eyes, quickly get out of the auto and start briskly toward the door of the tower -

19.

EXT. LIGHTHOUSE - ENTRANCE - NIGHT

M.C.U. of the two burly characters - one knocks loudly on the panel of the closed door - there is something about their manner which suggests authority - they wait silently for a reply to the summons -

20

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

C.U. introduction of a pleasant fair-haired girl, characteristic of the sea-faring folk which inhabit the fishing village along the Maine coast - she hears the knock on the entrance door and takes it with a surprised start, a jacket she has been brushing drops from her hand, she starts to rise out of her chair -

SUB TITLE

FLORA GALE ALONE KNOWS THE CAUTIOUSLY
GUARDED SECRET OF HER FATHER'S AFFLICTION.

Louise Mazenda

21

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

M.F.S. of the main downstairs room of the lighthouse tower - it is quaintly furnished and decorated with relics and antiques of the sea, shells, miniature schooners, compasses, brass ship lanterns, etc. Flora, fright stamped on her features, is moving slowly toward the door -

22.

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

M.C. of Flora at the door - she glances about the room to be positive that her father is not about, then bolsters her courage and opens the barrier - the two characters step into the open doorway - with a quick jerk of his coat one flashes a badge - Flora stares at it in amazement -

INSERT

OF a U.S. Government Revenue Inspector's badge on the character's vest.

23.

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

M.C. of the trio - with frightened eyes, Flora darts a quick glance up the spiral steps, then beckons the officers to enter - she turns out of scene and they follow removing their hats as they go, very officious in their manner, the one solemnly closes the door -

24.

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

O.S. of Flora and the officers - she has paused, nervous and excited, in the center of the room, and starts to ask them to be seated when the one interrupts

Title

"WE'RE HERE TO SEE THE KEMPER OF
THE LIGHTHOUSE ON A VERY SERIOUS MATTER!"

BACK Flora's expression clearly registers that she feels that the existence of her father's affliction has been discovered - she mumbles a reply and awkwardly motions up the tower - the officers glance upward then exchange bewildered glances as they hear -

INSERT

of Caleb's cane tapping on the floor of the spiral steps as his feet descend, step by step.

25.

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

C.U. of Flora - her face is pale - she gulps, not knowing exactly what to do next - with a forced smile she manages to stutter

TITLE

"FATHER'S WORKING IN THE TOWER -
I - I'LL GET HIM."

BACK Flora darts the officers a frightened glance and whirls out of scene toward the steps -

26.

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

M.S. of the officers with Flora hurriedly mounting the spiral steps in background - the officers glare after her with befuddled expressions - one scratches his head, the other makes a peculiar gesture getting over that Flora must be a trifle off - they glance around the room, then select chairs -

27.

INT. LIGHTHOUSE - SPIRAL STAIRS - NIGHT

M.C.U. of Caleb tapping his way down the steep stairs - Flora runs into scene breathless and snatches the tell-tale cane from his hand - with a quick look back down into the room she gasps:

TITLE

"THE INSPECTORS ARE HERE!"
FACE THEM AND BE BRAVE - I'LL
GUIDE YOU!"

BACK Caleb takes this with a jolt - Flora squeezes his hand - he straightens up, opens his eyes wide and follows her out of scene down the steps -

28.

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

C.S. of the officers in their chairs - they are talking in low serious voices - they turn together and look out of scene toward the stairs -

29

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

M.S. of Caleb and Flora as they come down steps into scene - with Flora at his elbow, Caleb pauses, bows his head and says:

TITLE

"GLAD TO SEE YOU, GENTLEMEN -
SORRY I DIDN'T MEET THE LAST TIME
YOU CALLED."

BACK Caleb, acting his role to perfection, starts out of scene toward the officers - Flora is halfway behind him - her hand is seen to be pressed firmly against his back as she cues him -

30

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

WIDER SHOTS - including the group - with Flora as his guide, Caleb manages to shake the officer's hands - he asks them to be seated and they retake their chairs - Caleb feels awkwardly for a seat - Flora turns to light the oil lamps on the table, in an effort to cover her anxiety -

31

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

C.S. of Caleb - his chair is away from its accustomed place - he wants to carry out his pretense, so determines to take a chance at finding it where he is about to sit - the chair is seen to be several feet behind him - Caleb bravely starts to sit back in place -

32.

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

WIDER ANGLE - including the group as Flora quickly steps between the seated officers and pushes the chair up under her father who takes her cue - the officers apparently accept this strange action as oddities of these quaint people - it is obvious that they do not suspect Caleb's affliction -

33.

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

M.C.U. of the officers - they get down to business - the one who displayed his badge speaks:

TITLE

"WE'RE HERE TO CLEAN UP THE BULL
BUSINESS - A CUTTER HAS BEEN ASSIGNED
TO PATROL THE ISLAND."

BACK the officers determination is evident in his voice and manner - his co-operator now speaks:

TITLE

"THEY'RE A DANGEROUS BUNCH - WE'LL
NEED YOUR CO-OPERATION."

BACK - the officers betray their seriousness.

34.

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

C.U. of Caleb as he replies to the officers - Flora is leaning over his shoulder:

TITLE

"YOU CAN DEPEND ON THE LIGHT -
IT HASN'T FAILED YET AND IT NEVER
WILL!"

BACK - Caleb completes title - Flora pets him fondly -

35.

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

M.S. of the group - the officers discuss with Caleb their plans to capture the rum runners - one of them produces a handful of cigars - he takes one himself, hands one to his companion, and starts to hand one to Caleb - Flora instantly becomes alert - she knows that Caleb does not know that the cigar is before him - the officer, with the stogie in his outstretched hand, looks at Caleb bewildered, wondering why he does not accept or reject the offer -

36.

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

C.U. of Flora - a quick idea comes to her - she speaks:

TITLE

"FATHER ALWAYS LIKED HIS OLD PIPE
BEST - DON'T YOU DADDY?"

BACK with this Flora forces an unconcerned smile and quickly turns out of scene -

37.

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

WIDER angle - of the group as Flora gets Caleb's pipe and tobacco from the ash tray on the table - Caleb has been warned by her cue and he vocally agrees with her and remarks about never being equal to a cigar - the officer returns the stogie to his pocket as Flora inserts the pipe in Caleb's mouth and lights it for him - the officers rise to leave -

38

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

C.S. of Flora and Caleb - Flora is behind the chair - she prods Caleb as a cue for him to rise - then walks behind him out of scene toward the door - her firm fingers clutch the back of his faded coat -

39

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

M.S. at the door - the officers enter scene and open door - they pause in the archway and reface Caleb as he enters scene with Flora behind him - the one officer offers his hand to Caleb, who, of course, does not see it -

40

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

C.U. of Flora with Caleb's back in the scene - Flora spots the outstretched hand the officer offers - gripping the back of Caleb's elbow, she shoves his arm forward so that the hands may shake -

41

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

WIDER ANGLE of the group at the door - Caleb's hand meets the officer's - and getting the cue he shakes it heartily - the officer speaks:

TITLE

"OUR SUCCESSFUL ROUNDUP MEANS
JAIL FOR THE WORST RUN RUNNERS
ON THE COAST!"

BACK Caleb realizes this - the officers repeat their goodbyes and leave - Flora stands behind her father in the open doorway, looking out at the characters as they climb in their auto.

42.

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

M.S. of Flora and Caleb - with a deep sigh of relief Flora leads her father from the door to his chair - then she sinks down on a couch nearby, blots the perspiration from her forehead, and fans herself, getting over that it was a narrow escape -

43.

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

C.S. of Caleb and Flora - tears trickle from the old man's eyes - he wipes them away then says:

TITLE

"IT'S ONLY A MATTER OF TIME TILL
I'M THROUGH OUT. I CAN'T FOOL
'EM MUCH LONGER!"

BACK Flora attempts to comfort him - this she too knows that the end is not far away - biting her lips to keep back the tears, she turns aside - Caleb rises from his chair -

44.

INT. LIGHTHOUSE - MAIN ROOM NIGHT

WIDE ANGLE a heavy iron lantern stands on a shelf in the corner of the room - a block and tackle rope affair leads up thru a circular hole in the ceiling of the tower - it is apparent that the block and tackle is used to hoist the heavy lantern up thru the circular hole to the tower - Caleb feels his way to the shelf where the lantern reposes - Flora glances at him, then rises and exits out of scene with dim eyes toward the door to the storeroom -

45.

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

C.S. of Caleb - with sensitive fingers he opens the lantern turns up the oil wick, scratches a match and lights it - with both hands gripped on the rope of the block and tackle, Caleb prepares to lift the huge lantern up thru the circular hole in the ceiling to its position in the tower -

INSERT

of the circular hole in the ceiling thru which the block and tackle rope must hoist the lantern to its post in the tower.

BACK Caleb pulls on the rope with all his strength - the lantern slowly moves off the shelf and upward out of scene - Caleb strains and grunts at the labored task -

46.

INT. LIGHTHOUSE - STOREROOM - NIGHT

C.U. of Flora in the storeroom closet which adjoins the main room of the lighthouse - the door to the main room is open - Flora bends over a small wire covered cage and wipes the tears from her eyes - then she glances sadly down in the cage -

INSERT

of a small wire box cage - a white bunny is nibbling at a leaf of lettuce - Flora's hands lift it out of the insert.

BACK Flora tenderly fondles the bunny and presses it close to her wet cheek -

47.

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

M.C.U. of Caleb struggling to hoist the lantern - of a sudden he seems to weaken - he grasps a spot over his heart with one hand, the rope begins to slip thru the other - he calls frantically and starts to stagger -

48

INT. LIGHTHOUSE STOREROOM - NIGHT

C.S. of Flora - hearing Caleb's cry, she drops the bunny back into the cage, whirls around and stares horrified out the open door to the main room -

49

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

PAN SHOT the huge lantern is suspended in mid air half-way up the hole in the ceiling - it dangles dangerously then starts to slip downward - camera pans down quickly and reveals Caleb struggling in an effort to hold the slipping rope - the lantern is suspended directly above his head -

SCENE CONTINUED

49 continued

INSERT

of the rope slipping thru Caleb's hands and burning the flesh of his weakened grasp -

50

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

N.S. of Caleb with the lantern coming downward toward his head - Flora is running from the storeroom door toward him, screaming a warning - as the rope slips and the lantern crashes downward - Flora jerks Caleb out of the way - the lantern crashes at their feet, missing the blind keeper by an inch -

51

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

C.S. of Dorn and Caleb as she holds her father tight in her arms and hugs him devotedly, realizing that he has missed a horrible fate - her eyes look down at the broken lantern -

INSERT

of the smashed lantern on the floor - its iron sides have broken into the stones of the floor, suggesting what might have occurred had it hit Caleb

BACK Flora turns her eyes from the sight with repulsion, then leads her father to where his chair, explaining what has occurred and how near he has come to death - as they exit, Caleb pats his heart, getting over that it is his old trouble - Flora is all sympathy

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

M.C.U. of Flora as she escorts Caleb to his chair - he seats himself - Flora sits down on the floor at his knees - her head leans on his lap. he strokes her hair, his chest rises and falls, exhausted by the task it has been put to - Flora looks up in his blank eyes and speaks:

TITLE

"IT'S NO USE, DADDY - WE'VE GOT TO GIVE UP THE LIGHT OR HIRE SOMEONE TO HELP YOU."

BACK Caleb remains motionless for a moment, then replies

TITLE

"WE COULDN'T TRUST ANY OF THE VILLAGERS TO KEEP THE SECRET OF MY BLINDNESS - THEY'D WANT THE PORT THEMSELVES."

BACK Flora realizes the truth in Caleb's statement - she looks up at him as he speaks again

TITLE

"I WON'T GIVE UP THE LIGHT! AFTER ALL THESE YEARS I'D DIE WITHOUT ITS COMPANIONSHIP."

BACK Caleb realizes that they face a grave crisis - his expression registers his fear of losing the light - Flora, too realizes the seriousness of their predicament - SHE considers a moment, then replies:

TITLE

"I'M GOING TO THE VILLAGE AND HIRE A HELPER - THERE MUST BE SOMEONE WE CAN TRUST!"

BACK Flora rises out of scene, determined to make good her statement -

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

WIDER ANGLE - including entrance door - in background - Caleb is still in his chair - Flora kisses his forehead, hands him his pipe and tobacco, throws a shawl about her shoulders and exits out of scene thru the door to the yard - it closes on her back - Caleb sits in the room alone, staring into his perpetual darkness -

INSERT

Of Caleb's hands as he slowly stuffs the bowl of his pipe with tobacco - glistening tears drop into insert and fall on his aged hands - his fingers draw a handkerchief from his vest and lift it upward out of insert.

FADE OUT

54

FADE IN

EXT. VILLAGE - MAIN STREET - NIGHT

L.S. of the Main street of New Seville -

55.

EXT. MAIN STREET - JONAH'S RETREAT - NIGHT

M.P. the street is picturesque and cobbled - the lights are dim in the quaint buildings on each side of the Retreat, but in that boisterous dive they shine brightly - at one time the Retreat was a respectable sea-going schooner, but now dragged up on the sands of the island it has become the frame for a lowly tavern, tho' it still retains the appearance of a beached and rundown ship - sailors of a dozen nationalities enter and exit from the swinging doors of its portals - sea-faring fishermen and idle sailors loaf on the benches before it and lean against the old fashioned lamp-post that stands on the edge of the gutter - LAP DISSOLVE TO

INSERT

of a sign that hangs over the swinging doors of the Retreat - it is lettered

JONAH'S RETREAT

and the crude painting beneath the inscription shows Jonah with his fingers to his nose, making faces at the well known whale -

56.

LAP DISSOLVE TO
INT. JONAH'S RETREAT - NIGHT

P.S. of the interior of the dive - it is crowded with a heterogeneous assembly of sailors and wastrels of every type - Swedes, Portugese, Fins, Italians and an assortment of low grade Americans are seen at the many tables - a fat oily bartender serves soft drinks with a wink at the bar in the rear of the hall - a hollow checked entertainer jabs at the keys of the battered piano - the chatter of voices is noisy and vulgar - tobacco smoke clouds the stench air - hilarious laughter and the click of glasses ring out at intervals -

57

INT. JOHAN'S RETREAT - NIGHT

M.C. of a group of brutal sulking characters seated around a table in one of the rear booths - they are all leaning forward and looking at the center character who has his back to the camera - they grin and stare at this man of whom we only see the back -

SUBTITLE

JOE DAGGET, AN EX-PUG - NOW EMPLOYED IN THE PROFITABLE PASTIME OF BOOTHOOGING.

Mathew Betts

58

INT. JOHAN'S RETREAT - NIGHT

C.U. introduction of Joe Dagget - his facial features fill the screen - first his expression is one of agony and pain - then it change to one of joy and pleasure as he glances down out of scene - when he looks up again, agony is again expressed on his countenance - he holds this painful expression for a moment, then looks down out of scene again and the smile returns to his face -

INSERT

Of Joe's bare arm stretched out on the table beside a bottle of colored dye - the semi-nude body of a girl is partly tattooed on his arm - his other hand enters insert and dips a sharp needle into the dye - then moves to the arm.

59

INT. JOHAN'S RETREAT - NIGHT

M.C.U. of Joe and the characters nearest to him - an ugly spotted bulldog with a hulging neck, bow legs and mean fangs, noses his head into the scene, propping its fore paws on a table next to Joe and crowding the nearest character -

60

INT. JOHAN'S RETREAT - NIGHT

C.U. of Joe's pet bulldog as it smells at the tattoo on its master's arm - the dog wears a gold spiked collar of elaborate design -

61

INT. JOHAN'S RETREAT - NIGHT

WIDER ANGLE - including the group in the booth - Joe roughly pats his dog's head, then frowning at the character next to him, shoves the man out of his seat to the floor and snaps his fingers for his dog to take the chair - the dog snarls at the displaced who is scrambling to his feet, then obey's Joe's command and jumps up in the vacated chair - the crowd laughs -

62

EXT. JOHAN'S RETREAT - NIGHT

M.F.S. on the board walks in front of the dive - Flora enters scene from the opposite side of the street and advances past the swinging doors as a sailor exits from the interior and the doors are partly opened - she pauses and glances in -

63

EXT. JOHAN'S RETREAT - NIGHT

C.S. of Flora at the swinging doors - the crowd in the dive is visible thru them in background of scene - Flora scans the many faces, trying to make up her mind whether to enter or not - determined to find a helper for her father, she bravely takes the chance and enters the doors swing closed on her back as she passes out of scene -

64

INT. JONAH'S RETREAT - NIGHT

C.U. of Flora - she hides her fright at being in such an unrespectable place behind a forced smile and gazes around the dive at the many faces -

65

INT. JONAH'S RETREAT - NIGHT

WIDER ANGLE - including Flora and a group at a nearby table O disgusted, Flora turns away and gazes about the hall from one group to the next, failure written in her expression - the characters nudge each other with their elbows and size her up with whispered remark -

66.

INT. JONAH'S RETREAT - NIGHT

C.S. of Joe in the rear booth - he gazes uninterestedly about the hall - his face lights up as he sees -

67.

INT. JONAH'S RETREAT - NIGHT

C.U. of Flora - realizing that there is no place to find a helper and frightened by the attention her appearance has created, Flora turns toward the street doors -

68.

INT. JONAH'S RETREAT - NIGHT

M.C.U. of Flora - she is about to push open the swinging doors and exits to the street when Joe darts into scene and steps before her blocking the way - Flora steps back startled - Joe grins with mock politeness looks her over and remarks:

TITLE

"WELL IF IT AIN'T MISS LIGHTHOUSE,
HIMSELF - HERE'S WHERE YOU AN'
HE DO SOME CLASSY STEPPIN'!"

BACK with this Joe winks and motions with his thumb out of scene - bewildered by this unexpected encounter Flora looks in the indicated direction and sees -

INSERT

Of an empty booth in a corner of the Retreat - two empty glasses stand on the table, awaiting customers.

69

INT. JONAH'S RETREAT - NIGHT

WIDER ANGLE - Flora angrily crushes Joe aside and starts past him thru the doors - peevish at her refusal, Joe grips her arm and whirls her around facing him - holding her firmly, he growls:

TITLE

"WHEN I ASK A LADY TO BREAK HASH
WITH ME, I DON'T TAKE NO FOR AN
ANSWER!"

BACK Flora struggles to free herself and turns with pleading eyes to the crowd for aid - she sees -

70

INT. JONAH'S RETREAT - NIGHT

PAN SHOT of a group of the characters who have left their tables to behold Joe's fun - the camera moves around the circle of ugly faces - they are snickering at Joe's prank and ignore entirely Flora's plea for assistance - one dame gives Flora the razz as the camera pans past her -

71

INT. JOHAN'S RETREAT - NIGHT

M.C.U. of Flora and Joe as the latter grins at his crowd of companions and steers Flora toward the empty booth -

INSERT

Of Joe's hand brutally twisting Flora's wrist - her fingers are limp from the pain

BACK the agony from her wrist subdues Flora's struggling with a gesture of his for his crowd to follow, Joe laughingly pilots Flora out of scene - the crowd swarms thru the scene after them -

72

INT. JOHAN'S RETREAT - NIGHT

M.S. inside the swinging door - the doors open and a new character steps into the scene from the street - he pauses and gazes with sharp searching eyes around the hall -

SUBTITLE

EDWARD CAVANNA - WHO TAKES HIS FUN WHERE HE FINDS IT -

Douglas Gerrard.

73

INT. JOHAN'S RETREAT - NIGHT

C.U. introduction of Cavanua - he is garbed in a blue double breasted jacket, white duck trousers and wears a neat yatching cap - is foreign in appearance, yet polished and romantic - after a fashion - his eyes settle in the direction which Joe dragged Flora - he gives a start of recognition as he sees the crowd around Joe and Flora -

74

INT. JONAH'S RETREAT - NIGHT

M.S. at the booth - Joe has succeeded in forcing Flora down at the table - he bends over and purses his lips for a kiss - the crowd goes into hysterics - Cavanna enters scene and brushes the spectators aside - Joe has not seen Cavanna, he squirms over the table in his effort to embrace Flora, his back is now to the camera and Cavanna - the latter judges the distance and roughly plants his foot directly in the seat of Joe's trousers - Joe spreads across the table, unloosens his grip of Flora and whirls around to see his attacker -

75

INT. JONAH'S RETREAT - NIGHT

C.S. of Joe and Cavanna - his eyes fiery, Joe doubles his fist for a haymaker - with a gulp he recognizes Cavanna his fist drops limply to his side - his eyes widen in frightened awe, he beams a friendly smile - Cavanna shoves him out of scene and bends over the table toward Flora -

76

INT. JONAH'S RETREAT - NIGHT

M.C.U. of Flora and Cavanna - with a gracious bow, the latter removes his cap and gallantly offers Flora his arm - bewildered by the sudden appearance of a savior, Flora willingly accepts the arm and quickly rises from the table -

77.

INT. JONAH'S RETREAT - NIGHT

VISOR ANGLE including the group - acting the role of hero to perfection, Cavanna escorts Flora past the stunned Joe, thru the swarm of spectators who back away in respectful awe, and out of scene thru the street doors - Joe and his companions stare after them - his expression is a study in dumbness -

78

EXT. MAIN STREET - JONAH'S RETREAT - NIGHT

C.S. of Flora and Cavanaugh outside - Flora quickly mumbles her thanks, real appreciation shines in her eyes - Cavanaugh waves off her words with a careless shrug, then bowing kisses her hand - she is flustered and offers the other - he kisses it too - Flora hurriedly exits down the street - the instant she has gone Cavanaugh refaces the Retreat and starts back thru the door -

79

EXT. VILLAGE - LANE - NIGHT

L.S. of the lane that leads from the village up the cliff to the lighthouse which is seen in background of scene - Flora is hurrying toward home - she crosses foreground up the moonlit lane, eager to leave her narrow escape far behind -

INSERT

Low camera moving parallel with action - Flora's feet are hurrying up the lane - their speed increases - they break into a run - camera moves with them - their speed increases until they almost fly up the hill out of scene

80

EXT. JONAH'S RETREAT - DOORS - NIGHT

C.S. of Cavanaugh as he enters grimly thru the doors - they swing on his retreating figure, closing him from scene FADE OUT

81

FADE IN

EXT. OCEAN LIFEBOAT - NEAR SHORE - MORNING

M.S. of the lifeboat floating at mid-ocean, the coastline is visible far away - Dora is crouched on the deck, the blanket about his shoulders - Pinty is sitting beside him - then he fondly strokes Pinty's fur - he is still very weak and his expression shows it

82

EXT. LIFEBOAT - NEAR SHORE

C.S. of Rinty as he turns from Dorn and gazes across the sea to the distant shore - he props his forelegs up on the side of the boat and prepares for a dive -

83

EXT. OCEAN - LIFEBOAT - NEAR SHORE

C.U. of Dorn on the deck - he suddenly becomes aware of Rinty's intentions to attempt to do the impossible distance - he calls frantically to Rinty and begs him to stay on the boat -

TITLE

"YOU'LL NEVER MAKE IT, BOY - PLEASE
DON'T TRY IT."

NOTE This title first appears on the screen in native Belgian - then dissolves into the English translation

84

EXT. OCEAN - LIFEBOAT - NEAR SHORE

M.C.U. of Rinty - he listens to his master's plea, the empty emergency ration container lays at his feet - he looks at it then turns his attention again to the coastline - with a springing leap he clears the side of the boat and starts swimming thru the billows -

85

EXT. OCEAN - LIFEBOAT - NEAR SHORE

C.U. of Dorn - he is on his knees calling Rinty back - pleading with the dog to return - suddenly his face goes pale, he gives a gasp of fear, and a warning cry to Rinty as he sees -

86

EXT. OCEAN - LIFEBOAT - NEAR SHORE

C.S. of a vicious four foot man eating shark as it comes to the surface of the water - it dives out of scene, leaving a trail of foam in its wake -

87

EXT. OCEAN - LIFEBOAT - NEAR SHORE

M.S. of Rinty swimming - he hears his master's frightened cry and whirls around in the water just as the shark darts into scene and rolls over backward for the bite - Rinty, with bared fangs and ripping claws, tears it at the monster of the deep - they meet on a whirling tangle -

88

INT. UNDERWATER TANK SHOT

M.C.U. in tank with seaweed backing, giving the effect that the camera is underwater - Rinty and the shark fight the strangest duel ever seen - repelled by his first taste of the sharp ripping claws and snapping fangs, the shark retreats a few paces, its jaws are open and ready for the crunching bite - Rinty swims in circles, waiting for the attack -

89

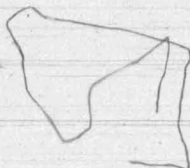
EXT. OCEAN - LIFE BOAT - NEAR SHORE

M.S. of Dorn - in an effort to defend his comrade, he scrambles weakly to his feet and lunges for an oar in the pit of the boat - the strain is too great for him - he stumbles headlong to the deck and lays in a motionless heap, unconscious -

90

EXT. OCEAN - NEAR SHORE

C.S. of the shark on the surface of the water - again it whirls out of scene after Binty - its slimy white belly and vicious jaws present a ghastly sight -



91

EXT. OCEAN - NEAR SHORE

C.U. of Binty in the water - with a snarl, he dives down under the surface, ready to win or die - his glistening teeth are like rows of pearl daggers -

92

INT. UNDERWATER TANK SHOT

M.S. of Binty and the shark in the tank giving under-water effect - seaweed will serve to conceal wires or trick arrangements that are imperative to the scene - Binty meets the shark half-way - as it charges against him, he buries the claws of his forepaws deep into its slimy belly - a wild mixup occurs as the shark struggles to free himself - as yet neither is the victor

INSERT

of the surface of the water above the fight - a spray of bubbles come to the surface, then a mass of foam and an oily substance like blood -

93

EXT. OCEAN - LIFEBOAT - NEAR SHORE

C.U. of Dorn laying in a heap on the deck - he is still unconscious -

FADE OUT

94

EXT. BEACH - BELOW LIGHTHOUSE

L.S. of a stretch of beach below the cliff that the lighthouse stands upon - a lifeboat is being washed up on the shore - as it hits a crest of breakers, it overturns - a figure is seen to be thrown out of the boat - the tide sweeps the figure up on the sand at the edge of the water -

95

EXT. BEACH - BELOW LIGHTHOUSE

M.S. of Dorn as the tide leaves him half in the sand and half in the water - he is unconscious, his face buried in the wet sand - a breaker chases up the shore into scene and washes him back into the surf as it retreats -

96

EXT. BEACH - NEAR VILLAGE

M.E.S. of Rinty swimming toward the shore - he struggles thru the breakers - one huge wave washes him up on a rocky stretch of beach halfway between the village and the distant lighthouse cliff -

97

EXT. BEACH - NEAR VILLAGE

M.S. Rinty scrambles out of the water in foreground, shakes himself and looks up and down the beach with eager eyes, leaping upon a rock for a better view, his gaze stares down the shore - he sees something, leaps off the rock and exits out of scene down the shore

98

EXT. BEACH - NEAR LIGHTHOUSE

C.S. of Dorn as the waves wash him up on the sand, then carry him back into the surf -

99.

EXT. BEACH - NEAR VILLAGE

PAN SHOT - Camera follows Pinty as he races down the beach toward Dorn - he leaps over rocks, sprints thru the washing tide, running at full speed -

100

EXT. BEACH - NEAR LIGHTHOUSE

P.S. of a wave washing Dorn back into the surf as Pinty enters scene and rushes to his rescue - the dog snail splashes thru the billows and grapples with the floating body - gradually Pinty succeeds in dragging the youth shoreward when they are almost to the sand, a new wave carries them back into the breakers - Pinty barks and tries again, struggling with all his strength and training -

101

INT. LIGHTHOUSE - TOWER

U.S. of Flora and Caleb in the lighthouse tower - Flora is assisting old Caleb to clean the beacon - she is passing a window and chances to glance out - with a gasp of surprise she sees -

102

EXT. BEACH - BELOW LIGHTHOUSE

L.S. Camera in lighthouse tower shooting down at the beach below the lighthouse where Pinty is fighting to save Dorn - their figures are plainly visible in the surf tide -

103

INT. LIGHTHOUSE - TOWER

C.S. of Flora and Caleb - Flora quickly tells him what she has seen and runs out of scene down spiral stairs - Caleb, cane in hand, starts to follow -

104

EXT. BEACH - BELOW LIGHTHOUSE

M.C.U. of Rinty and Dorn - inch by inch, the dog succeeds in beaching his human cargo - he does his best to revive the youth - once they are on the sand - he licks his face - then looks up with a happy bark as he sees -

105

EXT. PATH TO BEACH

L.S. of Flora running down the path that leads from the lighthouse which is seen in the background, to the beach where she has seen the two figures in the surf.

106

EXT. BEACH - BELOW LIGHTHOUSE

M.C. of Dorn and Rinty - the dog stands guarding his master until Flora runs into scene - then he does his best to aid her in reviving the youth, gradually Dorn shows signs of life - he opens his eyes and manages to sit up - Flora wipes the water from his face with her handkerchief and helps him to his feet - Rinty she leads him out of scene toward path to lighthouse - Rinty, happy that his master has been rescued, prances around them as they exit -

107

EXT. BEACH - BELOW LIGHTHOUSE

M.S. Joe Bagget and his bulldog are advancing down the beach toward the village - the dog suddenly sees something in the direction of the path to the lighthouse he stops and stares - Joe pauses and looks -

108

PATH TO LIGHTHOUSE

C.S. of Flora's pet bunny - it is nibbling a lettuce leaf on the grass in front of a fisherman's shack - on the edge of the beach -

109

EXT. BEACH - BELOW LIGHTHOUSE

M.O.S. of Joe and his dog - with a grin, Joe picks his dog on the bunny - the dog leaps out of scene toward the fisherman's shack - Joe watches, anticipating the cruel fun that is to come -

110

EXT. BEACH - BELOW LIGHTHOUSE

M.S. of Flora, Fern and Rinty as they near the path - they have not seen Joe or his dog - Rinty runs up the beach ahead of them -

111

EXT. PATH TO LIGHTHOUSE

M.F.S the bunny has seen the vicious bulldog coming - he darts toward a clump of bushes - the snarling dog tears after him, next to the shack a deep sea fishing net has been hung up to dry and a frame of wood, used for this purpose - the dog chases the frightened bunny past it into the patch of bushes -

112

EXT. BEACH - BELOW LIGHTHOUSE

C.U. of Rinty - he stops dead in his tracks, his ears prick up, he looks in the direction of the path with alert eyes, then tears out of scene in that direction with a growl -

113

EXT. PATH TO LIGHTHOUSE

C.S. at the foot of the bushes - the bulldog comes out from where he has chased the bunny - he licks his chops, getting over his victory - suddenly he whirls around with a growl as he sees Rinty -

114

EXT. BEACH - BELOW LIGHTHOUSE

M.F.S. of the fisherman's shack, the two nets with Rinty on one side of the scene and the bulldog on the other - they stare at each other with low snarls - the bulldog glances out of scene at his master for instructions -

115

EXT. BEACH - BELOW LIGHTHOUSE

C.U. of Joe - he looks from his dog to Rinty - then with a scowl, yells at the bull to fight, chuckling to himself, that this is real sport - he moves toward the encounter -

116

EXT. BEACH - BELOW LIGHTHOUSE

F.S. of the bull as it rages for Rinty - Rinty meets it halfway - they clash together with snarls, bared claws and fangs -

117

EXT. BEACH - BELOW LIGHTHOUSE

M.C.U. of Flora and Dorn - they come up the beach - advance to foreground - hearing the rumpus, they stop and gap out of scene toward the shack with fearful expressions, then run out of scene past camera -

118.

EXT. BEACH - BELOW LIGHTHOUSE

M.S. of Rinty and the bulldog as they roll over and over on the ground, biting and clawing for all they are worth - first one seems to be the victor, then the other - Joe comes into scene by the shack and notes - he watches the battle with excited eyes and gestures - the grin of victory has left his features, he is a trifle afraid his pet is getting the worst of the affray -

119

EXT. BEACH BELOW LIGHTHOUSE

M.C.U. of Flora and Dorn - they run into scene at edge of yard, staring at the fight - Dorn bursts into a smile as he sees -

120

EXT. BEACH - BELOW LIGHTHOUSE

M.S. of the fight - Rinty clamps his teeth on the yelping bulldog with a mighty swing, throws him back over his head up in the air - the bull lands on his back and without a single glance at Rinty who starts after him, he tears out of scene - Joe looks on horrified - the bull is dashing out of the background of scene - Rinty is barking after him - ~~Joe looks~~ Joe looks around in wrath, a club is laying on the ground, he snatches it up and starts for Rinty who is close to the first line of drying nets - Joe suddenly becomes aware of the nets - with a quick move he kicks the props out from under them and they fall down covering Rinty - Rinty rolls and jerks to free himself -

121

EXT. BEACH - BELOW LIGHTHOUSE

M.C.U. of Rinty under the nets as Joe lifts the club with a curse and starts to swing it - unable to untangle himself, Rinty crouches close to the ground -

122

EXT. BEACH - BELOW LIGHTHOUSE

WIDER ANGLES - Dorn dashes into scene and knocks the club from Joe's hands - taken off his guard Joe stumbles to his knees - with a bellow of rage, he jumps up and lunges at Dorn - the boy squares off for the bigger man's blows -

123

EXT. BEACH - BELOW LIGHTHOUSE

C.U. Flora - she stands panting near the shack - her eyes are riveted on the two men - fear of the outcome is stamped in her features -

124.-

EXT. BEACH - BELOW LIGHTHOUSE

M.S. Joe swings at Dorn - the boy ducks and counter-crosses a straight left - Joe lands a smashing uppercut flush on Dorn's chin - the boy already weakened and exhausted by his hours on the lifeboat, falls back into the second row of nets - Joe rages after him - the nets fall down on them, pinning them beneath -

125.-

EXT. BEACH - BELOW LIGHTHOUSE

C.S. of Rinty under first net - he bites and claws at the net to untangle himself - the more he struggles the tighter he becomes caught in the mesh -

126

EXT. BEACH - BELOW LIGHTHOUSE

M.S. Dorn and Joe under the nets - Joe brutally jumps down on him and grips his hands about the boy's throat for a strangle hold - enraged, he curses and tightens the gory grip - they roll tangled in the nets -

127

BEACH - BELOW LIGHTHOUSE

WIDER ANGLE - Flora rushes into scene and attempts to pull Joe from the dazed youth - in the background Finty fights at the nets to free himself - Flora grips Joe's hair and jerks back his head - his hands release Dorn's throat - he brushes Flora from him and clambers out of the nets to his feet -

128

EXT. BEACH - BELOW LIGHTHOUSE

C.S. of Joe as he grabs Flora and jerks her in a firm grip - he yells

TITLE

"GET OUT! HIS DOG LICKED MINE -
I'M GOING TO CLEAN HIM!"

BACK and with this Joe roughly shoves Flora out of scene - he starts to leap down on Dorn again who is still under the nets - Flora rushes back into scene and tears at him -

129

EXT. BEACH - BELOW LIGHTHOUSE

WIDER ANGLE - Joe backs away from Flora as she claws at him with her fists - then picks up club Joe dropped and starts to retreat - he does not know how to defend himself against her attack - he naturally is frightened -

130

EXT. BEACH - BELLO Lighthouse

C.S. of Joe as he backs away from Flora - he yells angrily at the group, pointing to Pinty

TITLE

"I'LL GET EVEN! I'LL GET A DOG
WHO'LL TEAR YOUR CUT TO SHREDS!"

BACK so screaming, Joe turns and runs out of scene -

131

EXT. BEACH - BELLO Lighthouse

F.S. of the group as Joe runs down beach - out of scene
Flora kneels quickly beside Dorn and takes the tangled
nets from him - Pinty barks and leaps to get at the
fleeing brute -

132

EXT. BEACH - BELLO Lighthouse

C.U. of Flora and Dorn as she crouches beside him and
lifts his head to her lap - she soothes his forehead
with her hand and looks down into his dazed eyes with
a sympathetic expression - then she grits her teeth and
glares after the running Joe -

133

EXT. BEACH - BELLO Lighthouse

L.S. of Joe fleeing down the beach, he pauses and glances
back over his shoulder - then comes to a dead halt
and stares back at the group -

134.

EXT. LIGHTHOUSE - YARD

M.S. Flora helps Dorn to his feet - he leans on her
arm for support as they unfasten Pinty from the mesh of
the nets - Pinty

134

EXT. LIGHTHOUSE - YARD

M.S. Flora helps Bern to his feet - he leans on her arm for support as they unfasten Pinty from the mesh of the nets - Pinty glares after Joe with a vicious snarl -

135

EXT. BEACH - BELOW LIGHTHOUSE

C.S. of Joe - he sees Pinty being released and tears down the beach with a burst of speed -

136.

EXT. BEACH - BELOW LIGHTHOUSE

M.S. of the group - Pinty gets out of the nets - he starts after Joe, but Bern weakly calls him back and Pinty obediently resists and follows his master toward the path to lighthouse, as Flora helps the hurt youth along -

137

EXT. BEACH - NEAR VILLAGE

L.S. of Joe hurriedly advancing down the lane toward the village - he suddenly stops and looks out of scene toward a rock - he sees -

138

EXT. BEACH - NEAR VILLAGE

C.S. of the beaten bulldog pecking around the rock and looking back toward the scene of the fight -

139

EXT. BEACH - NEAR VILLAGE

WIDER ANGLE - of Joe as he tiptoes up behind the pecking dog - the bulldog is not aware of his presence until Joe calls him - he pets his dog fondly and removes the gold collar - then Joe angrily plants a mighty kick full on his rumpus FADE OUT

140

FADE IN

INT. LIGHTHOUSE - MAIN ROOM

H.S. of Caleb, Flora and Dorn seated in the main room -
Pinty is curled up on the couch - they are all talking
earnestly - Dorn says:

TITLE

"IF YOU REALLY THINK I CAN HELP -
I'M GLAD TO TAKE THE JOB."

BACK Flora and Caleb register their pleasure at the
youth's decision -

141

INT. LIGHTHOUSE - MAIN ROOM

C.U. of Flora as she speaks to the youth in a pleading
voice, her expression is all serious

TITLE

"WE'RE TRYING ON YOU TO KEEP THE
SECRET OF DADDY'S BLINDNESS."

BACK Flora waits anxiously for the boy's reply -

142

INT. LIGHTHOUSE - MAIN ROOM

C.U. of Dorn as he gives his solemn oath

TITLE

"I APPRECIATE YOUR TRUST."

BACK it is obvious that the youth is sincere - his
expression verifies his pledge to never gossip of
Caleb's affliction

143

INT. LIGHTHOUSE - MAIN ROOM

WIDER ANGLE - including the three - Caleb rises and
standing between Flora and Dorn feels the youth's features
with his sensitive hands - satisfied, he declares

TITLE

"I BELIEVE IN YOU, SON - COME NOW AND
SEE THE BEACON."

BACK Caleb stretches out his hand and gropes for Dorn -
Dorn steps forward and grasps the hand eagerly - they
shake - Flora - smiles happily.

144

INT. LIGHTHOUSE - MAIN ROOM

M.S. of the group - Pinty raises up and gently puts his forepaws against Caleb - the old man fumbles with Pinty's head and friendly pets him - Flora and Fern smile at the cute scene - Pinty offers his paw to the old man as he saw his master do a moment previous - Caleb gropes and finds the paw - he squeezes it gently, **FADE OUT**

145.

FADE IN

INT. JONAH'S RETREAT - CELLAR

M.D.S. of the interior of the cellar underneath the dive it is a long room, dimly illuminated - stairs lead upward in the background thru a trap door to the dive - one side is piled high with liquor and whiskey barrels - the room is crudely furnished, a few chairs, a folding cot, and a table - Joe is seated, his feet on the table glancing at something in his hand -

146

INT. CELLAR

C.S. of Joe looking at the article he holds - a grin curls his lips

INSERT

of the article in Joe's hand - it is a postcard photograph of a brutal bulldog - more vicious and larger in every detail than Joe's own pet - Joe's fingers turn the card over - the card is addressed to "Joe Jagget - Jonah's Retreat, New Seville, Maine" the wording opposite the address reads "Dear Joe, This is the pup I brought back - he is known as the Yukon Killer and believe me he is." the card is signed "Jake K"

BACK Joe tosses the card to the table, folds his arms across his chest and grins in pleasant anticipation -

147

INT. CELLAR

M.S. at the stairs which lead up to the dive - the trap door opens and Cavanaugh comes down the steps into scene - he turns, closes the trap door, then hurries downward - he shows signs of anxiety -

148

INT. CELLAR -

WIDE ANGLE - including Joe - seeing Cavanaugh, Joe jumps off the chair and turns to meet him - Cavanaugh is plainly excited and nervous - they meet in the center of the room - Cavanaugh looks around the cellar suspiciously then whispering something in Joe's ear, he draws a cablegram from his inner pocket - Joe gives a start of surprise, his eyes widen as Cavanaugh hands him the cablegram he reads it:

INSERT

of a cablegram blank typewritten to read:

M. CAVANNA, New Seville, Maine

Grandmother left for Aunt Mary's house party today - will visit you next Tuesday afternoon five pm. Mary

The typewriting LAP DISSOLVES INTO a code translation of the message - it now reads:

M. CAVANNA, New Seville, Maine

Ship left for island cove today - try to land cargo Saturday night 5000 cases.
Jerry

149

INT. CELLAR

C.S. of Joe and Cavanaugh - he hands the cablegram back to Cavanaugh and replies in a tense voice -

TITLE

"IF THAT LIGHTHOUSE WENT OUT O' FIX
I'D BE ASLEEP - IT'S DANGEROUS
TRYIN' TO BEACH A BOAT WHEN IT'S
SHINING."

BACK and Joe shows his pet streak of cowardice - Cavanaugh glares at him, then replies

SCENE continued

149 continued

TITLE

"THAT'S WHY I PLAYED HERO TO THE LIGHT
KEEPER'S DAUGHTER - I'VE INTEND TO
WRECK THAT LIGHT ALL ALONG."

BACK Joe is frightened at the idea of wrecking the
lighthouse - his fear is obvious in his expression -
Cavanna is grimly determined - he declares:

TITLE

"I'LL PLAY UP TO THE GIRL AND HAVE HER
KISSING OUT OF MY HANDS!"

BACK Cavanna smiles egotistically to himself confident
on his power over Flora - Joe thinks over Cavanna's
last remark, then scratches his head stupidly and
declares:

TITLE

"I DON'T SEE HOW I CAN IN LOVE TO THE
DAME CAN WRECK THE LIGHT."

BACK Cavanna, with an exasperated frown, ridicules
Joe's dumbness and explains - he says

TITLE

"IT WON'T - BUT I'LL LEARN PLenty FROM
HER SO I WON'T BE WORKIN' IN THE
DARK WHEN THE TIME COMES."

Back at last Joe understands and begins to visibly
appreciate Cavanna's clever ingenueness - they sit
down at the table and discuss details of the run
running plot in whispering voices - Cavanna doing the
talking and Joe listening PAUSE

150

PAUSE IN

INT. LIGHTHOUSE SCENE

C.S. of Dorn polishing the lamp and whistling to him-
self happily - he glances down spiral stairs out of
scene as he hears -

151

INT. LIGHTHOUSE - SPIRAL STAIRS

H.S. of Rinty and Caleb - the old man has his cane
hooked in Rinty's collar - the dog is leading him up
the spiral steps - the dog pauses occasionally waiting
for Caleb to catch up with him -

152

EXT. LANE - NEAR LIGHTHOUSE

M.S. of Cavanna in the bushes beside the lane - he holds the reins of a slender, saddled horse, and is peering out of scene in the direction of the lighthouse he is garbed in a swagger riding habit, shiny boots, spurs, gloves and whip - his face lights up with a smile as he sees what he is waiting for - he quickly mounts the horse -

153

EXT. LIGHTHOUSE - BELL

C.U. Flora - she glances out of scene toward the lane with a start of surprise as she sees -

154

EXT. LANE NEAR LIGHTHOUSE

L.S. a high green hedge runs across the foreground of scene at the edge of the lighthouse yard - Cavanna is galloping his steed down the lane toward the hedge at full speed - the horse clears the hedge with ease - Cavanna rides gallantly up to Flora - she recognizes him as the hero of her escapade in Jonah's Retreat, and a smile of greeting curves her lips -

155.

EXT. LIGHTHOUSE YARD

M.S. of Cavanna - with his cap in hand, he spurs the horse and forces it to rear up in the air on its haunches while the steed is up, Cavanna bows with a sweeping gesture - then quickly dismounts -

156

EXT. LIGHTHOUSE - CONT.

M.C.U. of Flora as Cayanna steps into scene at well beside her - he throws the horse's reins over the side of the well, then heroically bends and caresses Flora's hand - his manner is so wholesome and refreshingly polite that Flora finds it impossible to reprove him for the unexpected caress - he takes her in with a sweeping gaze and remarks:

TITLE

"I COULDN'T RESIST COMING TO PAY
MY COMPLIMENTS - YOU ARE POSITIVELY
THE ONLY INTERESTING PERSON IN THE
VICINITY."

BACK Cayanna seems in earnest in his statement - if we didn't know he was playing a role, we'd fall for the line ourselves - Flora openly blushes, and fumbles with the strings of her apron -

157

INT. LIGHTHOUSE TOWER

M.S. of Caleb explaining the details of the beacon to Dorn - Rinty also watches the blind man as he feels the various mechanical devices with his sensitive fingers and described each in turn to the youth who seems vastly interested.

158

INT. LIGHTHOUSE TOWER

C.U. of Rinty watching every move old Caleb makes with the beacon - curiosity is in his expression - his ears are pricked up eagerly -

159

INT. LIGHTHOUSE TOWER

M.C.U. of Caleb, Dorn and Rinty - Caleb opens the latch of the beacon and takes down the torch from where it hangs - striking a match he lights the torch and inserts it down the funnel of the beacon - Dorn and Rinty watch intently -

SCENE CONTINUED

159 continued

TITLE

"of the lighted torch in Caleb's hand as he touches it to the wick of the beacon, then removes it as the wick becomes ignited."

BACK the glass mirrors reflect the flames and the beacon throws out its shaft of light - Fern steps back out of the sharp rays - Finty leaps aside -

160

A. I. LIGHTHOUSE - WELL

M.O.U. of Cavanna and Flora - Cavanna is playing the part of a bored romancer who has become overcome with infatuation and Flora is, of course, the subject of this pretended affection - innocent of his scheme, she swallows his line, hook and sinker - she finds herself studying his dress and features and finding in his swiftness of poise and gallant demeanor, something appealing that she has never encountered in a man before - Cavanna edges his hand near Flora's and looking into her eyes declares:

TITLE

"THIS ISLAND DOES NOT DESERVE YOUR BEAUTY - YOU BELONG IN A CLASS FAR SUPERIOR."

BACK with this Cavanna slips his hand over Flora's - she starts to withdraw it - Cavanna increases the pressure and mumbles - time worn phrases of flattery - Flora cannot resist listening - she allows her hand to rest in the palm of his as he paints a glowing romantic scene -

161

LAP DISSOLVE TO

EXT. ENGLISH GARDEN

M.S. of a picturesque garden and well, suggesting England of old when knights were brave and bold - Flora garbed in a lovely costume of yore, is giving a drink of water to Cavanna who wears a glistening suit of armor and rides a sturdy charger - the plumes of his helmet wave in the breeze - his spear rests at this side - it is a quaint colorful scene -

162

LAP DISSOLVE TO

EXT. LIGHTHOUSE WALL

C.U. Flora as she eagerly eats up Cavanna's glowing description - her eyes are wide, she breathes a deep happy sigh -

163

INT. LIGHTHOUSE TOWER

M.S. of Caleb is acquainting Dorn with the other mechanical contraptions in the tower - Rinty is still interested - the light in the beacon has been extinguished - as the youth follows Caleb to a corner of the room, he chances to glance out one of the glass windows - something attracts his interest - he pauses and peers downward - Rinty jumps up to the window beside him and also looks down - Caleb continues to feel his way around the tower, pointing out this and that, under the impression that Dorn is at his side -

164

INT. LIGHTHOUSE TOWER

C.S. of Rinty and Dorn as they look thru the window down at the well - the boy's expression falls as he sees Flora and Cavanna, holding hands - Rinty in sympathy gently places his paw over his master's hand on the window sill -

165.

EXT. LIGHTHOUSE YARD

L.S. on balcony of lighthouse tower shooting down on Flora and Cavanna at the well - they are close together, her hand in his -

166

INT. LIGHTHOUSE TOWER

C.S. of Caleb he has a small object in his hand and is explaining its use to Dorn, whom he believes to be at his elbow - when he gropes to hand the object to Dorn, he makes the discovery that the boy is not where he thinks - with a befuddled expression, he reaches around aimlessly and calls for him -

167

INT. LIGHTHOUSE TOWER

ANGLE SHOT Dorn quickly turns back from the window and makes an excuse to Caleb for his absence - Pinty continues to gaze down on the characters at the well -

168

EXT. LIGHTHOUSE - BALL

M.S. including the horse - Cavanna gestures elaborately to his steed and starts describing the fine points - Flora's admiration of the slick animal is obvious - Flora exclaims

TITLE

"LET ME RIDE - I JUST LOVE HORSES!"

BACK Cavanna throws the reins over the horse's head takes Flora by the hand and laughingly helps her into the saddle -

EXT. LIGHTHOUSE - YARD

169

M.C.U. of Flora as she sits sideways in the saddle Cavanna politely adjust the stirrup - Flora takes up the reins and ~~turns~~ turns the steed out of scene -

170

EXT. LIGHTHOUSE - YARD

C.U. Cavanna - he takes his eyes from Flora and glances out of scene from right to left with a searching gaze - a crafty smile comes over his face - he bends down out of scene -

INSERT

of Cavanna's hands as they quickly unbuckle the sharp spur from one of his boots -

171

EXT. LIGHTHOUSE - YARD

WIDER ANGLE Flora is walking the horse toward the lane - Cavanna hides the spur under his coat and swiftly sneaks up behind her - getting in a position so that Flora is unable to see him, he jerks the spur from his coat and jabs the spur deep into the horse's flank - the steed rears up and lunges across the yard headed for the lane - Cavanna quickly shoves the spur away in his pocket -

172

INT. LIGHTHOUSE TOWER

C.U. of Rinty - he is still looking out the window - with a bark toward his master, he jumps out of scene toward the spiral stairway -

173

EXT. LANE NEAR LIGHTHOUSE

L.S. of the hurt and frightened horse charging madly down the lane - Flora is clinging to the saddle with all her might -

174

INT. LIGHTHOUSE TOWER

M.S. Rinty tears out of scene down the spiral steps - Dorn stares after him befuddled, then rushes to the window and looks out - one glance is enough - calling over his shoulder to Caleb, he rushes out of scene down the winding stairs - Caleb, cane in hand, starts to follow -

175

EXT. LIGHTHOUSE - YARD

C.S. of Cavanna - he is crouched down behind a large boulder at the foot of the flower patch - his eyes are on the speeding steed - he grins with satisfaction -

176

EXT. LANE - MOVING SHOT

M.C.U. of Flora on the galloping horse - the camera in action is moving with her - she has dropped the reins in fright, they hang over the horse's head - she grips the saddle horn, horrified and helpless -

177.

INT. LIGHTHOUSE - SPIRAL STAIRS

PAN SHOTS of Rinty as he dashes down the winding steps, leaps across the main room and out of scene thru the open door to the yard - the camera follows him down the stairs and thru the door -

178

EXT. LIGHTHOUSE - YARD

M.L.S. with Cavanna in foreground, hid behind rock - his back is partly to the camera - Rinty is dashing across the yard toward the lane in background - the instant Rinty is out of scene, Cavanna swiftly turns toward the lighthouse door -

179

EXT. LANE - NEAR VILLAGE

L.S. the runaway horse turns off the lane in the direction of the cliffs and speeds out of background of scene as Rinty leaps past camera into scene and rushes down the lane after it -

180

INT. LIGHTHOUSE - MAIN ROOM

M.S. of Cavanna as he sneaks thru the open door into the lighthouse - he quickly glances around with appraising eyes, then gives a surprised start as Dora runs down spiral stairs into scene facing him - Cavanna bluffs his way out of the predicament - he stutters an alibi

TITLE

"THERE'S A RUNAWAY - I CAME FOR HELP!"

BACK Cavanna points out the open door toward the lane - Dora gives him a suspicious glance and gestures for him to follow - to cover his blunder at being caught in the room Cavanna runs thru the door after the youth -

181

EXT. NEAR CLIFF

L.S. of Rinty gaining on the charging horse as it rear across a stretch of ground close to the edge of the cliff - the ocean is seen in the background below the steep drop off - slowly but surely Rinty is gaining on the mad steed -

182

EXT. NEAR CLIFF @ MOVING SHOT

C.S. of Flora hanging on for dear life as the horse carries her swiftly closer to the cliff - she sways over the saddle horn, half dazed - camera is in action moving along parallel with Flora -

183

EXT. NEAR CLIFF - MOVING SHOT

C.S. of Rinty as he speeds after the horse with all the vitality his lithe body possesses - camera is in action, moving along parallel with Rinty -

184

EXT. LAKE NEAR VILLAGE

M.L.S. of Dora and Cavanaugh running down the lane in the tracks of the horse and Rinty - Dora is a dozen paces in the lead -

185

EXT. CLIFF - NEAR EDGE

PAN SHOT of the horse and Rinty - the racing animal is almost to the rim of the drop off - Rinty lunges along at his galloping hoofs - Flora is hanging half out of the saddle - Rinty's speed increases, he draws even with the horse - the cliff is but a dozen paces away -

186

EXT. CLIFF - MOVING SHOT

M.S. of Rinty - as he draws even with the horse's head he bites upon the dragging reins - his forefeet catch in the leather straps and he is flung off his balance and dragged across the ground at the feet of the steed - the heavy weight on the reins pulls down the horse's head - the squirming and struggling Rinty forces him to stop at the very brink of the cliff - Flora slides in a faint out of the saddle to the ground - camera in action moving along parallel with the horse and Rinty -

187

EXT. CLIFF NEAR EDGE

H.C.U. of Flora on the ground - she is coming out of her faint - and looks around bewildered - Pinty runs into scene - Flora puts her arm around his neck and hugs him - Pinty sniffs friendly at her -

188

EXT. NEAR CLIFF

M.L.S. of Dorn and Cavanna running toward the cliff - Dorn is way on the lead - he exits out of scene past camera - Cavanna advances to foreground and pauses, panting and perspiring - he grits his teeth, curses to himself and follows out of scene in Dorn's wake -

189

EXT. CLIFF NEAR EDGE

M.S. of the horse, Flora and Pinty - the steed has quieted - it wanders a few feet from the cliff and nibbles at a patch of grass - Flora is getting up, feeling her bones, trying each out separately and brushing the dust from her dress - Pinty stands watching her - he looks up as Dorn runs into scene, excited and frightened - Flora reassures him that she is all right - they turn to Cavanna as he arrives -

190

EXT. CLIFF NEAR EDGE

C.U. of Cavanna, puffing and sweating - he speaks to Flora, false tears almost pouring from his eyes -

TITLED

"I'M BROKEN HEARTED - YOU MIGHT HAVE BEEN KILLED!"

BACK Cavanna drops his head, crestfallen - pretending to be greatly hurt that he let Flora mount the steed -

191

EXT. CLIFF NEAR EDGE

WIDER ANGLE - Flora cannot resist comforting Cavanna - Dorn looks on embarrassed, as she soothes his hand on her own - Cavanna looks his arm in hers - they turn out of scene leaving Dorn standing alone in an awkward pose -

192

EXT. CLIFF NEAR EDGE

C.U. of Rinty - he is looking up at Cavanna - growls and bears his fangs -

193

EXT. CLIFF NEAR EDGE

WIDER ANGLE - of the group - Rinty growls at Cavanna - Dorn steps between them and quiets his dog - Flora looks on bewildered - Cavanna is frightened out of his wits - his eyes do not leave the sharp fangs as he mumbles an excuse to Flora and back quickly out of scene toward his horse - Dorn moves closer to Flora -

194

EXT. CLIFF NEAR EDGE

M.S. of Cavanna as he jumps on the quieted steed and without a backward glance, gallops down toward the village out of scene -

195

EXT. CLIFF - NEAR EDGE

M.C.U of Flora and Dorn - Flora cannot understand why Rinty growled at Cavanna - she asks:

TITLE

"HE'S A PERFECT GENTLEMAN - IT
WASN'T HIS FAULT - WHY LET YOUR
DOG PICK ON HIM?"

SCENE CONTINUED

195 continued

BACK Dorn shrugs his shoulders and replies:

TITLE:

"HE HAS BEEN TRAINED TO DO THOSE THINGS WE CAN NOT SEE - WHEN HE SENSES BAD, NOT EVEN I CAN STOP HIM."

Back this angers Flora - without another word, she whirls on her heels and abruptly exits toward the lane out of scene -

196

EXT. CLIFF NEAR LANE

L.S. of Flora hurrying toward the lane and Dorn and Sindy slowly following a dozen paces behind him - she is plainly giving the youth and his dog the air -

197

Ext VILLAGE NEAR CLIFF

M.C.U. of Cavanna - he stops his steeds, rise up in the saddle for backward glance - seeing the dog and his master and Flora on the outskirts pleases him - he flops back in his saddle heavily with a scream of agony, he leaps up and feels his seat - from his pocket he jerks the spur - cursing he flings it away and angrily takes up the reins - FADE OUT

SUBTITLE

THE NEXT DAY, JOE TASTES HIS FIRST SWEET SIP OF REVENGE.

198

FADE IN

EXT. MAIN STREET - JOHAN'S RETREAT

M.F.S of a crowd of sailors, fishermen and derelicts crowded around a large crate which stands before the steps of the dive - Joe is in the middle of the throng - the crowd surges closer for a curious look into the crate -

199

EXT. MAIN STREET - JOHNNY'S BUREAU

M.C.U. of Joe, the brutal looking bull who appeared on the postcard photo, and the wild eyed character who apparently owns the dog - Joe examines the brute with happy eyes - he feels the tick thighs and bulging muscles and looks at the sharp teeth and long claws with obvious satisfaction - turning to the owner he hands him a roll of bills then exclaims to the crowd

TITLE

"IF YOU GUYS WANT A REAL Scrap
JUST FOLLOW ME AND WATCH THE YUKON
KILLER!"

Back with this Joe lifts the dog out of the crate to the floor the owner pockets the roll of bills -

200

EXT. MAIN STREET - JOHNNY'S BUREAU

WIDER ANGLE As Joe proudly leads the sulking bull down the street - the owner and the crowd surges after him, with mad anticipation of the fun that is to come.

201

EXT. LIGHTHOUSE COTTAGE

M.S. of Dorn and Pinty - they enter scene from lighthouse and start passing the cottage-- Dorn wears an outfit of work clothes he has borrowed from old Caleb - he holds a greased cloth and wrench and has evidently been working - glancing in the cottage window, he pauses thoughtfully as he sees -

202

INT. LIGHTHOUSE COTTAGE

C.S. of Flora - she is removing a bunch of dried up wild flowers from a vase - they are dead - she throws them away and replaces the vase -

203

EXT. LIGHTHOUSE COTTAGE

H.C.U. of Dorn with Rinty at his side - he is looking thru cottage window at Flora - he glances from the dead flowers out of scene to village - then smiles to himself, calls Rinty and exits toward lane -

204

EXT. LANE - NEAR LIGHTHOUSE

L.S. Cavanaugh is in foreground of scene behind tree - his back to camera - he carries a huge bouquet of roses Dorn and Rinty are hurrying down lane in background of scene - the moment they exit, Cavanaugh starts out of scene toward the lighthouse with a snickering grin -

205

EXT. VILLAGE - MAIN STREET

MOVING SHOT Camera advancing in front of mob - Joe is leading the bulldog up the main street - the owner is at his elbow - the crowd swarms behind them - attracted by the commotion, characters join the throng from the various buildings on each side of the street - the advancing procession swells - Joe suddenly stops with a yell of delight and into camera - the crowd stares -

206

EXT. VILLAGE NEAR MAIN STREET

H.S. of Dorn and Rinty as they come around a corner from the lane and start down Main Street, innocent of the trouble that awaits them - they suddenly become aware of the mob and sense danger - Rinty snarls Dorn picks him up in his arms and swiftly turns back -

207

EXT. LIGHTHOUSE COTTAGE

C.S. of Flora - she enters scene from door of cottage with a pleased smile she looks across the yard and sees Cavanna - he enters scene, bows, kisses her hand and presents the bouquet of roses -

208

EXT. VILLAGE - MAIN STREET

C.S. of Joe and the bulldog with the mob behind - the dog is struggling to get at Pinty - with an ugly grin Joe unloosens the chain on it's collar - the dog leaps out of scene -

209

EXT. VILLAGE MAIN STREET

H.C.U. of Dorn with Pinty in his arms - the mob forms a circle around him - he turns facing Joe - Pinty wriggles to get on the ground -

210

EXT. VILLAGE MAIN STREET -

WIDER SHOT of the characters and the mob as it circles around them - the bull rushes at Pinty in Dorn's arms and lunges up at him - Dorn releases Pinty and backs away as the dog meet with snapping jaws and lashing claws - the mob cheers the battle - Dorn is pale - Joe glares at him, then looks back to the bull and grins from ear to ear -

211

EXT. VILLAGE - MAIN STREET

C.S. camera shooting thru legs of spectators at Pinty and the bulldog as they clash together and roll, clawing and biting in the dust - it is a terrific struggle for canine supremacy - first Pinty is on top, then the bull

212

EXT. VILLAGE MAIN STREET

M.C.U. of Dorn, the mob behind him - Joe steps into scene, grabs him by the coat lapels and exclaims

TITLE

"WHEN I GET DONE WITH YOU, YOU WON'T
BE ABLE TO ATTEND YOUR HOUND'S
FUNERAL!"

BACK Dorn glances back at Joe, and jerks Joe's hand from his coat - but stops with a gasp of joy and turns his gaze back on the fight - Dorn also looks down at the dogs - his expression is one of horror as he sees:

213

EXT. VILLAGE - MAIN STREET

C.S. of the fighting dogs - the bull has Rinty down on his back in the dust - his jaws rip at Rinty's throat, his claws dig into Rinty's struggling body -

214

EXT. VILLAGE MAIN STREET

M.S. of Dorn and Joe the mob behind them - Dorn rushes forward to save Rinty - Joe collars him and pulls him back - the boy whirls to get loose - Joe has his arms locked painfully behind him - and Dorn's struggles are useless - Joe gives a gasp of amazement as he looks at the dogs and sees -

215

EXT. VILLAGE MAIN STREET

C.U. of the fighting dogs - the bull's jaws are an inch from Rinty's throat - with a superhuman effort, Rinty shakes the bull off of him, clamps his own fangs on the dog's neck and throws him upward out of scene -

216

EXT. VILLAGE MAIN STREET

RIDER UNLIES - of the dogs, characters and mob - this is more than enough for the bulldog - he lights on his back, gains his feet and tears thru the throng out of scene - Rinty lunges after him - Joe, boiling with anger, whirls on Dorn - the owner of the bulldog interferes and steps between them - the crowd pushes closer -

217

EXT. VILLAGE - MAIN STREET

C.S. of Joe and the character who owns the bulldog - he scowls at Joe and yells:

TITLE

"YOU LARD! YOU TOLD ME THAT OUR
WAS A CINCH TO LICK!"

BACK and with this the owner of the bull starts a haymaker for Joe's jaw - Joe smashes him out of scene with a quick punch and whirls away toward Dorn -

218

EXT. VILLAGE MAIN STREET

L.S. of Rinty chasing the yelping bulldog down the street - the bull runs for its life - Rinty is hot on its tail -

219

EXT. VILLAGE MAIN STREET

EXT. H.S. of Joe - he grabs Dorn and jerks him back as the youth starts down the street after Rinty - the mob directs its excited interest on this new development - Joe strikes at Dorn; the boy steps aside and plants a stiff blow on Joe's chin - Joe stumbles to his knees Dorn turns away thru the throng after Rinty -

220

EXT. VILLAGE STREET

C.S. of Joe's henchmen as he helps Joe to his feet, he quickly hands Joe a pair of brass knuckles - Joe eagerly accepts them

INSERT

Of Joe's hands as he slips the spiked brass knuckles over his fingers

221

EXT. VILLAGE - MAIN STREET

WIDER ANGLE. Born is making his way thru the frenzied mob in the direction Rinty chased the bull - the owner of the bull is sitting in the dust where Joe smacked him. Joe rushes after Born, catches up with the boy and hits him a smashing blow from behind - Born drops to the ground - Joe lunges into a clinch - Joe batters him with the knuckles - the mob goes insane with excitement -

222

EXT. BATHING BEACH - NEAR VILLAGE

L.S. of Rinty racing after the bull - it heads for the wharf - runs out on the end, looks back at Rinty coming and dives into the water - Rinty charges up to the end of the wharf, stops and looks down victoriously at the rapidly swimming bull -

223

CLIFF NEAR Village

M.D.S. of Flora and Cavanaugh - they are strolling along the rim of the cliff above the village - Cavanaugh is holding Flora's hand and telling her pretty lies -

224

EXT. VILLAGE MAIN STREET

M.C.U. of Rinty - he comes around a corner and looks down main street toward the commotion - he senses danger to his comrade - his ears stand up - he rushes out of scene to the rescue -

225

EXT. VILLAGE - MAIN STREET

C.S. of Joe - he lifts Dorn from the ground and smashes him full in the face with the brass knuckles - blood oozes from the youth's lips

226

EXT. VILLAGE - MAIN STREET

M.C.U. of a kindly old sea dog - he starts to take up Dorn's part in the fight - one of Joe's cronies shoves him away roughly

227

EXT. MAIN STREET

WIDER ANGLE DORN is out for the count - Joe leers above him gory and victorious - the excited crowd cheers him - he sees Rinty coming and looks around frantically for a weapon - the crowd scatters as it sees the oncoming dog -

228

EXT. VILLAGE. MAIN STREET

M.C.U. of Joe - a barrel is standing on the curb of the gutter - Joe madly grabs it and lifts it over his head as a defense against Rinty - he is wide-eyed.

229

EXT. VILLAGE - MAIN STREET

L.S. of Born on the ground and the crowd in background fleeing for shelter - Rinty tears into scene - sniffs at his master - then lunges out of scene toward Joe - Born rises to his knees for more punishment -

230

EXT. VILLAGE - MAIN STREET.

WIDER ANGLE - Including Joe with the barrel lifted above his head - Rinty leaps up at Joe's throat - Joe ducks aside - the dog snaps at his legs and doesn't come the barrel over his head and body - Joe quickly sits down on it, holding Rinty captive -

231

EXT. CLIFF. NEAR VILLAGE

C.S. Of Flora and Cavanna on the brink of the cliff near the village - Flora glances out of scene with a gasp - she points down toward Main Street, fright in her eyes Cavvan follows the indication of her hand - they see -

232

EXT. VILLAGE - MAIN STREET

L.S. Of the fight from cliff - Born is rushing at Joe, who is still on the barrel - one of his henchmen run up and relieve him of the position - Joe steps forward to meet Born - they exchange blows - Born falls -

233

EXT. CLIFF NEAR VILLAGE

M.S. of Flora and Cavanna - excited by the sight of the youth being beaten - she exclaims:

TITLE

"LET'S HELP THE BOY - THEY ALL
SEEM TO BE AGAINST HIM!"

BACK: Cavanna quickly replies

TITLE

"IF HE WAS A MAN, HE'D GET UP AND
FIGHT - COULD DON'T BEHAVE
HIMSELF!"

BACK: Cavanna gets over that a street brawl is
nothing for Flora to witness - however, Flora thinks
different - she is determined to go to the youth's
rescue - Cavanna holds her back and finally convinces
her it is none of her affair - Flora allows herself
to be persuaded - Cavanna leads her back toward lane
to lighthouse -

234

EXT. VILLAGE - MAIN STREET

M.S. Born is completely out this time, as the crowd
cheers Joe, he picks the youth up and carries him
toward the barrel on the curb - the mob swarms in
around them.

235

EXT. VILLAGE - MAIN STREET.

M.S. Of Joe's henchmen sitting on the barrel and
holding Rinty captive - Joe carries Born into scene
and tells his henchmen to get off the barrel - when
he does, Joe drops Born's limp body over the barrel,
then laughs hilariously to the crowd and beckons them
to follow - he exits and the mob trails after him-the
conqueror -

236

EXT. LANE NEAR LIGHTHOUSE.

M.L.S. of Cavanna and Flora strolling toward the light-
house hand in hand -

237

EXT. VILLAGE - MAIN STREET

SIDEW ASBLE - of the crowd as it surges down the street after Joe - Born hangs limply over the barrel, blood dripping from his face - the old sea-dog who wanted to interfere in Born's behalf, enters scene and advances to the beaten youth -

238

EXT. VILLAGE - MAIN STREET

M.C.U. of Born clung across the top of the barrel - he begins to show signs of life - the old sea captain enters scene, shakes him gently and lifts him off the barrel - his manner is all kindness. He scowls down the street after Joe and the departing mob - as Born leans against the sea-dog and begins to straighten up, the barrel wiggles and turns over - Rinty jumps out and jumps up with his forepaws against his bleeding master - the captain is wiping the blood from the boy's face - Born smiles down at Rinty and weakly pets him -

239

EXT. JOHNSON'S RESIDENCE

M.L.C. of Joe leading the crowd into the dive - they crowd about him - congratulating him on his victory -

240

EXT. VILLAGE - MAIN STREET

M.S. of the old captain helping Born toward the lane that leads to the lighthouse - Rinty trails beside his master - his head droops low, he wears a sad expression -

241

EXT. VILLAGE MAIN STREET

C.C. of Rinty beside Dorn's feet - he stops dead in his tracks and snarls out of scene in the direction of the water front - with a growl he sees -

242

EXT. WATERFRONT - NEAR VILLAGE

L.S. the beaten bulldog has come out of the water and climbed up on the wharf - he shakes himself, then advances slowly toward Main Street - of a sudden he sees Rinty - with a frightened yelp he whirls around races back down the wharf and dives off into the water
FADE OUT.

243

FADE IN
INT. LIGHTHOUSE. MAIN ROOM.

M.C.U. of Flora and Cavanna seated on the couch, they are romantically close together - Cavanna leans his cheek close to hers, his lips purse together for a caress - Flora is about to submit to the kiss - she catches herself, shoves him smilingly away with a cute gesture and rises up out of scene - Cavanna presses his head and follows -

244

EXT. LIGHTHOUSE YARD

M.L.S. of Dorn and Rinty coming up the lane into the yard - with his dirty clothes and blood spattered shirt, the youth presents a pitiful picture - Rinty is down-cast the boy glances at the flower patch - he pauses thoughtfully, then advances toward the patch - Rinty follows -

245

INT. LIGHTHOUSE - MAIN ROOM

C.S. of Flora and Cavanna - they are standing close together by the table in center of room - Cavanna's bouquet of roses is on the table - he looks into Flora's eyes and says:

TITLE

"YOU KNOW I LOVE YOU - PLEASE
DON'T RESIST ME."

BACK: with this Cavanna hugs Flora in a tight embrace Flora is overcome by his affectionate words and the sincerity of his demeanor - she has become smothered in a lapse of infatuation and does not resist his embrace -

246

EXT. LIGHTHOUSE YARD

M.C.U. of Dorn and Rinty at the flower patch - Dorn is picking a handful of the frail little flowers - Rinty watches him quietly, then he bites off the stem of a pansy and lifts it up in his mouth to his comrade - the boy takes it with a smile, Rinty wags his tail -

247

INT. LIGHTHOUSE - MAIN ROOM

C.U. Of Cavanna embracing Flora - Cavanna is facing the camera - Flora's back is to the camera - Cavanna's head is over his shoulder - all the romance goes out of him, he glances around the room with sharp eyes looking for the information necessary to his plot -

248

INT. LIGHTHOUSE - MAIN ROOM

C.U. of Flora in Cavanna's arms - she has her head on his shoulder - his back is to the camera - it is obvious that Cavanna has captivated her completely - she sighs happily -

249

INT. LIGHTHOUSE - MAIN ROOM

C.S. of Cavanna embracing Flora in his arms - her head remains over his shoulder as he presses her to him and examines the details of the room with a curious eager gaze - he looks down ward at the table, his face lights up as he sees:

INSERT - of a pencil and pad of writing paper on the table close to the bouquet - Cavanna's hand enters insert and quickly sketches a rough diagram of the room on the paper.

BACK: With a crafty smile Cavanna completes the hurried map and slips the sheet of paper in his pocket releasing Flora she backs away -

250

EXT. LIGHTHOUSE WINDOW

C.S. of Dorn and Rinty passing the lighthouse window - the boy looks in the window with a start of surprise - he sees -

251

EXT. LIGHTHOUSE WINDOW

C.U. of Dorn - he bites his lip - his shoulders drop - he turns away from the window and looks down at his own hand -

INSERT - of the bunch of flowers in Dorn's hand - the fingers slowly open - the flowers drop out of insert -

252

EXT. LIGHTHOUSE WINDOW

C.S. of Rinty - he looks at his master, then jumps up against the sill of the window and peers in curiously

253

INT. LIGHTHOUSE - MAIN ROOM

M.C.U. of Flora and Cavanna - they whirl and stare out of the scene toward the window with startled eyes -

254

INT. LIGHTHOUSE WINDOW

C.U. of Rinty - camera shooting from inside of lighthouse through window at the dog propped up in the sill - Rinty barks and flashes his teeth at Cavanna. Born steps into scene, grasps his dog's collar and pulls him down from the sill -

255

INT. LIGHTHOUSE - MAIN ROOM

M.S. of Flora and Cavanna - although Flora attempts to calm him, one look at Rinty is enough for Cavanna he quickly crouches behind a chair - Flora advances angrily toward the door -

256

EXT. LIGHTHOUSE YARD

M.C.U. of Born and Rinty near the door - Born is holding back his growling and struggling dog as it remembers the horse and the spur and fights to get at cavanna -

257

EXT. LIGHTHOUSE - DOOR

C.U. of Flora in the doorway - she frowns angrily at the youth and his dog and exclaims:

TITLE

"TIE UP YOUR DOG - HE'S ANNOYING MY GUEST."

BACK: Flora is angry she turns back into lighthouse.

258

INT. LIGHTHOUSE - MAIN ROOM

M.S. of Cavanna, pale and frightened, behind the chair - Clara enters scene from doorway and tells him that she has ordered Bernard Rinty away - Cavanna breathes a sigh of relief and mops the perspiration from his brow -

259

EXT. LIGHTHOUSE - WELL

M.F.S. of Rinty and Bernard the youth leads his dog around to the well in the yard - he chains the dog to one of the well posts -

260

EXT. LIGHTHOUSE - MAIN ROOM.

M.C.U. of Cavanna and Flora - Flora asks :

TITLE

"WHY DOES THE DOG SEEM TO HATE YOU?"

BACK: Cavanna forms a quick lie for his reply he stutters and explains:

TITLE

"THE BOY HAS TAUGHT HIM TO - HE'S JEALOUS OF ME!"

BACK: This satisfied Flora - Cavanna kisses her hand and they settle back on the couch again -

261

EXT. LIGHTHOUSE - WELL

C.S. of Rinty chained to the well - he looks up at his master with pleading eyes and then droops his head sadly -

262

EXT. LIGHTHOUSE - WELL

WIDER ANGLE - the youth looks down at his dog, then out of scene toward cottage - he shakes his head trying to explain it is not his fault, then an idea comes to him - he quickly slips off his coat and spreads it down on the ground beneath Rinty - Rinty curls up on the coat - Dorn turns toward the lighthouse out of scene -

263

INT. LIGHTHOUSE - MAIN ROOM

M.F.S. of Flora and Cavanna on the couch - Dorn enters from yard - he is embarrassed and makes his way quickly past them and up the winding stairs out of scene - Cavanna glares after him - Flora rises and gestures toward the door, they exit hand in hand -

264

INT. LIGHTHOUSE TOWER

M.S. of Caleb fumbling with his beloved beacon - Dorn sadly enters scene from spiral stairs - Caleb leaves the closing of the beacon to the youth, and, cane in hand, starts down spiral stairs -

265

EXT. COTTAGE - DOOR

M.C.U. of Flora as she kittenishly leads the willing Cavanna into the cottage from the lighthouse yard -

266

EXT. LIGHTHOUSE - WELL

C.S. of Rinty chained to the well post - he is dejected and saddened by the thought of his master chaining him -

267

INT. COTTAGE

C.S. of Flora and Cavanna in a romantic pose - Flora is pinning a rosebud in Cavanna's buttonhole - he babbles his glowing lies -

268

EXT. LIGHTHOUSE - YARD

M.F.S. of Caleb tapping his way out of the lighthouse door toward the cottage -

269

INT. COTTAGE

C.U. of Flora as she hears something in yard -

INSERT

of Caleb's cane tapping on the ground as he feels his way to the cottage

BACK - Flora registers fright -

270

INT. COTTAGE

WIDER ANGLE - of Flora and Cavanaugh as Flora hurriedly pardons herself, picks a book off the table and hands it to Cavanaugh telling him she'll be right back - Cavanaugh is befuddled - he glances uninterestedly at the book - Flora hands him as she flits out of scene thru the door and closes it on her -

271

EXT. LIGHTHOUSE - COTTAGE

M.S. of Caleb - he is about to feel his way into cottage when Flora steps breathlessly into scene and stops him she whispers in her ear

TITLE

"DON'T TAP YOU CANE - SHE'S
A GHOST IN THE COTTAGE - HE MIGHT
SUSPECT YOUR BLINDNESS!"

BACK Caleb squeezes Flora's hand, quickly and turns away toward the lighthouse - he carries his cane under his arm -

272

INT. COTTAGE

C.S. of Cavanaugh waiting for Flora - he is very bored - she enters and his face lights up - he draws her to him for a caress - she pulls back kittenishly -

273

EXT. LIGHTHOUSE - YARD

M.S. of Caleb his cane under his arm, as he feels his way with his hands toward the lighthouse door - he misses the door and pauses a minute in bewilderment - then exits slowly out of scene in a direction opposite than he intended -

274

EXT. LIGHTHOUSE - WELL

C.S. of Rinty chained to his post - he looks out of scene with curious eyes as he sees -

275

EXT. LIGHTHOUSE - YARD

M.L.S. of Caleb as he feels his way blindly - the cliff behind the lighthouse is in background of scene - Caleb turns befuddled and heads toward the drop off -

276

EXT. LIGHTHOUSE - WELL

M.C.U. of Rinty as he watches Caleb - he senses danger and tugs at his chain with a warning bark -

277

EXT. LIGHTHOUSE TOWER

C.S. of Dorn - he is working over the beacon when he hears Rinty's bark - he turns and looks down out of the window -

278

EXT. LIGHTHOUSE - NEAR CLIFF

M.S. of Caleb as he gropes to find his way to the lighthouse - he stumbles over a rock and falls to his knees - his cane shoots out from under his arm - he rises to his feet and feels blindly for the cane, just managing to miss it with each searching reach -

279

INT. LIGHTHOUSE TOWER

ANGLE SHOT of Dora as he turns from the window with a startled gasp and leaps down the spiral steps out of scene -

280

EXT. LIGHTHOUSE - HILL

C.S. of Rinty as he barks and struggles and claws at the chain to unloosen himself - the chain refuses to budge -

281-

EXT. LIGHTHOUSE - NEAR CLIFF

M.C.U. of Caleb as he stumbles blindly toward the cliff, all sense of direction gone - the waters far below the cliff are seen in the background -

282

EXT. LIGHTHOUSE - HILL

C.S. of Rinty as he twists his head in a mad struggle to slip the collar off over his ears - falling, he glances toward Caleb, then again barks a warning -

283

INT. COTTAGE

C.S. of Flora and Cavanaugh - she listens to the barking dog with a frown and remarks:

TITLE

"THAT DOG MUST BE CRAZY - I'LL
SEE WHAT HE'S AFTER NOW!"

BACK so saying Flora turns swiftly out of scene toward the door - Cavanaugh seats himself leisurely on the table and pulls out his cigarette case, damn annoying, that dog -

284

EXT. CLIFF - BEHIND LIGHTHOUSE

PAN SHOT Camera is at bottom of cliff - the lens pan upward revealing the height of the drop off - Caleb comes into scene in the background at the very edge of the cliff -

285

EXT. LIGHTHOUSE WELL

M.C.U. of Rinty - he gives one mighty jerk at the chain and pulls it out of the nail socket and whirling around he leaps out of scene toward the cliff -

286

EXT. LIGHTHOUSE - YARD

M.S. as Rinty tears toward the cliff, Dorn dashes out of the lighthouse door, and Flora enters scene from the cottage - Dorn yells to Flora and points toward the racing dog - then he runs frantically after Rinty - Flora follows with a frightened cry -

287

EXT. CLIFF - NEAR EDGE

C.U. of Caleb at the very brink of the drop off - the ocean is seen far below in background - Caleb pauses, feels around with his hands on every side, then takes a step closer to the jagged edge -

288

EXT. CLIFF - BEHIND LIGHTHOUSE

PAN SHOT Camera follows Rinty as he races toward Caleb and leaps over a huge rock that is in his path -

289

EXT. LIGHTHOUSE - NEAR CLIFF

M.S. of Dora as he runs with all his might toward the cliff - Flora dashes into scene behind him, screaming frantically to her father -

290

EXT. CLIFF - BEHIND LIGHTHOUSE

M.L.S with Caleb at edge of cliff in background - Rinty leaps into scene across foreground and tears to the rescue -

291

EXT. EDGE OF CLIFF

M.C.U. of Caleb - he starts to take the fatal step forward which will send him crashing downward to the rocks below -

292

EXT. CLIFF - BEHIND LIGHTHOUSE

M.S. Dora runs into scene and stops dead in his tracks, staring horrified at what he sees - Flora dashes into scene and also stops - she stares in silence, unable to even speak -

293

EXT. EDGE OF CLIFF

WIDER ANGLE - of Caleb taking the fatal step forward - Rinty leaps thru scene, jumps up and grips Caleb's coat-tails in his jaws and jerks old man backwards - Rinty jumps over him to the rim of the cliff and blocks the way -

294

EXT. CLIFF - BEHIND LIGHTHOUSE

SIDE ANGLE - of Rinty pulling Caleb back from cliff - as Dora enters scene followed by Flora. Flora runs up to her father and takes him in her arms, telling him of his narrow escape - Dora kneels down beside Rinty and pets his comrade with an expression of profound admiration -

295

INT. COTTAGE

C.S. of Cavanna - his cigarette has burned low - he stamps it on the floor and gazes around the room impatiently, wondering what has happened to Flora - his indignation at being left flat is obvious in his expression - peeved he turns toward the door out of scene -

296

EXT. CLIFF - BEHIND LIGHTHOUSE

M.S. of the group at the cliff - Caleb kneels down and hugs Rinty in his arms - Dora and Flora are close by - she lowers her eyes - hurt by the thought that she ordered the dog tied -

297

EXT. LIGHTHOUSE COTTAGE

M.C.U. of Cavanna as he steps into scene from door of cottage with an indignant expression - he gazes around peevishly and sees the group at the cliff - then with an angry shrug exits toward the lane out of scene -

298

EXT. CLIFF - BEHIND LIGHTHOUSE

L.S. of the group as Flora leads Caleb back toward the lighthouse and Dorn and Rinty trail after them -

299

EXT. DUNE - NEAR LIGHTHOUSE

M.L.S. of Cavanaugh as he walks down the lane away from the camera at an angry stride, mad at the idea of Flora giving him the air -

300

EXT. LIGHTHOUSE - WALL

M.S. Rinty enters scene - the chain hangs from the post where Rinty left it - Dorn enters scene and bends down beside his dog - Rinty picks up the chain in his mouth and hands it to Dorn - the boy shakes his head and tosses it to the ground -

301

EXT. LIGHTHOUSE - WALL

R.S. of Rinty and the discarded chain - he looks at the chain then turns his back to it and scrapes his claws in the dirt in an effort to bury it **FADE OUT**

SUBTITLE

THAT EVENING - OUTSIDE THE THREE MILE LINE

302

FADE IN - EXT OCEAN - LAUNCH - EVENING

L.S. of a large passenger launch at a standstill in the water - its few dim lights give it a mysterious appearance one would ~~give it~~ never suspect it as being a rum runner **LAP DISSOLVE TO**

303

EXT. LAUNCH AND SPEED BOAT - EVENING

M.P.S of a small speed boat anchored along side the launch - a pilot waits in the speed boat - a group of characters are standing on the deck of the launch near the boat -

304

INT. LAUNCH - EVENING

M.O.U. of a new shifty eyed character talking to the group of men on the deck of the launch in an authoritative voice - he nods to them, then turns out of scene toward the speed boat -

305

EXT. LAUNCH AND SPEED BOAT - EVENING

M.S. of the shifty eyed character as he climbs over the deck trailing of the launch and gets aboard the speed boat - the pilot starts the motor of the fast boat and it darts away from the launch out of scene -

306

INT. LUNCHROOM - COTTAGE - EVENING

M.S. of Flora, Dorn and Caleb eating dinner - Rinty is at the feet of his master - Flora helps her father to a portion of the food, then sets the bowl before Dorn with a cold indifferent expression, not even bothering to care whether or not he is served -

307 307

INT. COTTAGE - EVENING

C.S. of Dorn - he lowers his eyes at Flora's rebuff with a depressed expression helps himself to the food

308

INT. COTTAGE - EVENING

C.S. of Flora and Caleb who is eating - she glances at the boy with a frown then abruptly turns away and starts chatting to Caleb -

309

INT. COTTAGE - EVENING

C.S. of Caleb - he reaches one hand toward Flora and the other toward Dorn, then says in a kind voice -

TITLE

"I CANNOT SEE - YET MY HEART TELLS
ME THAT I AM IN PERFECT HARMONY IN OUR
LITTLE HOME."

BACK Caleb smiles happily - there is tenderness and honest belief in his kind face -

310

INT. COTTAGE - EVENING

WIDER ANGLE - of the group - Caleb has one hand in Flora's the other in Dorn's - both Flora and the youth are silent - as Caleb releases their hands, Flora darts a peevish glance at the boy and turns to her food - Dorn looks down at Rinty and strokes his comrade's head gently -

311

INT. JONAH'S RETREAT - EVENING

M.F.S. of the dive with its usual hilarious crowd - Cavanna is advancing toward an empty booth - the crowd parts away in awe as he wends his way thru them - Joe staggers at his heels - he is in a brooding sulky mood shoves those who get in his way roughly out of his path -

312

EXT. WATERFRONT - WHARF - EVENING

L.S. of the speed boat as it draws along side the wharf in foreground of scene - the shifty eyed character from the launch, climbs up on the dock and advances out of scene past camera -

313

INT. JOHAN'S RETREAT - EVENING

M.S. of Cavanaugh and Joe as they seat themselves in an empty booth - Joe is in a sulky mood - Cavanaugh glances around the dive nervously, as though he is expecting some one - Joe broods across the table and pounds on it for service - a waitress runs into scene to take his order -

314

EXT. LIGHTHOUSE - YARD - EVENING

M.P.O. of Flora - she wears a bathing suit, carries a towel and coat and starts across yard down path to beach -

315

INT. JOHAN'S RETREAT - EVENING

M.S. at swinging doors - they open admitting the shifty eyed character from the launch - he gazes around the crowd, his manner suggesting that he is eager to meet some one -

316

INT. JOHAN'S RETREAT - EVENING

C.S. of Cavanaugh and Joe in the rear booth of the dive they are drinking - Joe is becoming more sulky with each swig - Cavanaugh's eyes are anxiously scanning the crowd he sees some one and rises out of scene - Joe blinks stupidly after him -

317

INT. JOHAN'S RETREAT - EVENING

C.S. of Cavanna and the shifty eyed character - they stroll slowly past each other without a glimmer of recognition or even a casual nod -

INSERT

of the shifty eyed character's hand as he slips a note in Cavanna's hand as they pass

318

INT. JOHAN'S RETREAT - EVENING

~~SIDE ANGLE~~ - Of Cavanna and the shifty eyed character they stroll a distance apart - then Cavanna turns casually and makes his way back out of scene toward the booth - the character pauses in foreground, yawns indifferently and turning his back to the camera heads toward the swinging doors - his work is done, he has delivered the message -

319

INT. JOHAN'S RETREAT - EVENING

C.U. of Cavanna as he retakes his seat in the booth he glances around cautiously from right to left, then casually slips the note from his pocket, opens it and reads with flowing eyes -

INSERT

of a note handwritten to read as follows

"Put out light tonite, when it goes dark
that's our cue to beach cargo - O.K."

320

INT. JOHAN'S RETREAT - EVENING

WIDER ANGLE of Cavanna and Joe - Cavanna finishes reading message and stuffs it away out of sight with a satisfied smile - Joe gaps at him dazedly - Cavanna speaks to him in a low whispering tone

TITLE

"THE BEACON MUST GO OUT TONIGHT -
WE'LL LEAVE FOR THE LIGHTHOUSE WHEN
IT GETS DARK!"

BACK Joe allows his chin to flop down on the surface of the table - Cavanna starts speaking earnestly - when he sees Joe is not listening, he lifts up Joe's chin with his hand -

321

INT. JOHAN'S RETREAT - EVENING

C.U. of Joe - he blinks up unsteadily at Cavanna then again his chin flops down on the table and his eyes close - Cavanna's right hand enters scene and once more holds the sagging chin - Cavanna's other hand enters scene - it holds a small combination ash tray and candle stick - the wick is burning - he places it under Joe's elevated chin, then withdraws his hands - Joe's chin flops down on the flame - his eyes open with a frightened yelp - his head flops back startled - FADE OUT

SUBTITLE

AS THE NIGHT GROWS DARKER, CAVANNA STAGES THE
FIRST ACT IN HIS PLOT TO BRICK THE LIGHTHOUSE

322

FADE IN

EXT. LIGHTHOUSE - NIGHT

L.S. of the lighthouse beacon flashing out into the darkness as it revolves back and forth - the lighthouse is in the distant background on the cliff above the village
LAP DISSOLVE TO

323

EXT. BEACH - NEAR LIGHTHOUSE - NIGHT

M.S. of Joe and Cavanna and three of their henchmen - they are crouched in the clump of bushes staring thru the night toward the surf -

324

EXT. BEACH - NEAR LIGHTHOUSE - NIGHT

M.L.S. of Flora in a bathing suit - she is wading in toward the shore after a cooling swim - her coat and a towel are on a rock in foreground -

325

EXT. BEACH - NEAR LIGHTHOUSE - NIGHT

WIDER ANGLE - of Joe, Cavanna and the henchmen - under Cavanna's order, Joe quickly leads the henchmen away from the beach toward the lighthouse - Cavanna remains watching flora -

326

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

M.S. of Dorn, Pinty and Caleb - the old man is seated in the background smoking his pipe - Dorn is on the couch reading - Pinty is curled at his feet -

327

EXT. BEACH - NEAR LIGHTHOUSE - NIGHT

C.S. of Flora - she finishes drying and throws her coat over her shoulders - then turning her back to the camera she faces the surf and with the coat over her starts removing the wet bathing suit -

328

BEACH - NEAR LIGHTHOUSE - NIGHT

C.U. of Cavanaugh watching Flora - imaging what is going on behind the coat, his eyes widen, he holds his breath then grins to himself as evil thoughts race thru his mind -

329

EXT. BEACH - NEAR LIGHTHOUSE - NIGHT

M.C.U. of Flora, her back to camera - her bare arm comes from behind the coat and tosses the wet bathing suit on the rock pulling the coat tight to her, she turns around facing the camera and exits toward lighthouse -

330

EXT. BEACH - NEAR LIGHTHOUSE - NIGHT

L.S. with Cavanaugh crouched in foreground and Flora carrying her bathing suit along the beach toward the lane to the lighthouse - the instant she exits out of scene, Cavanaugh follows cautiously after her -

331

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

C.S. of Dorn on the couch - reading a book intently
INSERT of cover of book lettered to read

ENGLISH IN TEN LESSONS

BY

PROF. VON SANUCK

BACK Rinty jumps up into scene and peers cautiously at the pages of the book over his master's shoulder -

INSERT

of a fist knocking on the lighthouse door -

332

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

WIDE ANGLE - Born rises and tells Caleb he'll answer the knock - he starts for the door with Rinty following as Caleb quickly puts away his cane and turns toward background, not wanting to be seen -

333

EXT. LIGHTHOUSE - DOOR - NIGHT

M.S. of one of Cavanna's henchmen standing at the door - the door opens and Born and Rinty step into the scene - the man exclaims

TITLE

"I'M FROM THE LIFE GUARD STATION -
WE'VE JUST REMOVED THE GIRL WHO
LIVES HERE!"

BACK the character points toward the village - Born is startled, he glances back in the lighthouse, then calls Rinty, closes the door and follows the character out of scene on the run -

334

EXT. LAKE NEAR LIGHTHOUSE - NIGHT

M.S. of Joe and his two henchmen hiding at the side of the path - they are staring toward the lighthouse - one of the henchmen carries a large canvas sack, he spreads it out for action - Joe slips a coil of rope from under his coat as he sees -

335

EXT. PATH FROM BEACH TO LIGHTHOUSE - NIGHT

M.S. of Flora - extracting a pebble from her shoe, as she starts up the path - she exits out of scene as Cavanna enters - he quickens his step after her -

336

EXT. LANE NEAR LIGHTHOUSE - NIGHT

M.F.S. of the henchman leading Dorn and Rinty to their doom - as they pass into dark shadows, Joe and his henchmen jump out on them - two of them grab Dorn and throw him to the ground - Joe and the character with the canvas sack grab Rinty - the fight is on - Rinty snarls and claws - the henchmen pounce on Dorn - Joe throws his rope over Rinty's head -

337

EXT. LANE NEAR LIGHTHOUSE - NIGHT

O.S. of Rinty - the character grapples with the struggling dog and manages to jerk the sack over Rinty's head - Joe quickly tightens his rope over the barking and fighting bundle -

338

EXT. PATH TO LIGHTHOUSE - NIGHT

O.S. of Flora almost to the lighthouse - she hears Rinty's bark and pauses, befuddled, wondering what is occurring - then quickens her step toward lighthouse -

339

EXT. PATH TO LIGHTHOUSE - NIGHT

H.C.U. of Cayanna - he hears the bark with a grin - he knows what is occurring, he wants to follow Flora and he starts to do so, then pauses, business before pleasure - looking after her with longing eyes, he shrugs his shoulders and turns back down the path out of scene -

340

ext LANE - BEAR VILLAGE - NIGHT

M.L.S. of the two of the henchmen stuffing a gag in Dorn's mouth - they lead him toward the village, he is bound tightly - Joe and the character with the struggling sack follow at a rapid pace, keeping to the shadows as much as possible -

341

EXT. LIGHTHOUSE - YARD - NIGHT

M.S. of Flora crossing the yard to the cottage door - she glances thru the lighthouse window casually, then exits thru cottage door out of scene -

342

EXT. LANE - NEAR VILLAGE - NIGHT

M.L.S. of Joe and his henchmen leading Dorn and carrying Rinty toward the village - Cavanna enters scene from direction of bench at a fast pace - Joe and he stop to ether - the henchmen hold Rinty and Dorn a few paces away - Cavanna indicates Dorn and the dog and whispers:

TITLE

"LET THEM FINISH THE SHANGHAI - YOU
AND ME CAN HANDLE THE OLD MAN AND
HIS DAUGHTER!"

BACK this suits Joe - he turns to the henchmen - Cavanna glances up the lane toward the lighthouse -

343

INT. COTTAGE - NIGHT

M.C.U. of Flora - she has dressed and is fastening the hooks out of her dress - finishing, she turns toward the door out of scene -

344

EXT. LANE NEAR VILLAGE - NIGHT

L.S. of the henchmen leading Dorn and carrying Rinty down lane in background - Joe and Cavanna are in the foreground watching them - they turn and exit up the lane toward the lighthouse -

345

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

M.S. of Caleb, still seated and smoking his pipe -
Flora enters scene thru door - calls a greeting to her
father and goes to him - Caleb takes her hand fondly
Flora kisses his forehead and takes the chair next to
him -

346

EXT. LIGHTHOUSE YARD - NIGHT

O.S. of Joe and Cavanna as they sneak toward the lighthouse
they suddenly stop and look down the lane with frightened
glances - they see -

347

EXT. LANE NEAR LIGHTHOUSE - NIGHT

L.S. of a motor car coming up the lane at a fast speed
toward the lighthouse -

348

EXT. LIGHTHOUSE - YARD - NIGHT

M.F.S. of Cavanna and Joe - they turn from the coming
auto, rush to the wall, and hide down out of scene behind
it - the auto speeds into scene from lane and stops
in front of the yard - it is the Inspector's car -
they climb out -

349

INT. LIGHTHOUSE - MAIN ROOM

C.S. of Flora and Caleb - she is reading to him from a magazine - suddenly she thinks of something, sets the magazine aside and asks a question - Caleb's replies

TITLE

"I HAVEN'T HEARD THE BOY SINCE HE
WENT TO SEE WHO WAS AT THE DOOR."

BACK this arouses Flora's curiosity - she suddenly hears something at the door -

INSERT

of a first knocking on lighthouse door

BACK Flora exits - Caleb prepares to run his familiar bluff -

350

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

M.S. Flora opens the door and the Inspectors bow in greeting - Flora bades them enter - they follow her into the room out of scene -

351

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

C.S. of Caleb - he realizes the visitors are the Inspectors and rises with wide open eyes and all the appearance of a seeing person -

352

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

WIDER ANGLE of the Inspectors, Caleb and Flora - Caleb advances with outstretched hand - Flora edges him so that he cannot miss the Inspectors - they meet and shake hands in foreground - one says to Caleb

TITLE

"BE SURE THE LIGHT IS BRIGHT - WE'VE
LAID A TRAP FOR THE BURN BROTHERS!"

BACK Caleb replies in a firm voice..

TITLE

"MY BEACON NEVER FAILS - THE CUTTER
CAN RELY ON ITS GUIDING RAYS TONIGHT!"

SCENE CONTINUED

352 continued

BACK this satisfies the Inspectors - they turn toward the door - Flora guides Caleb after them with her elbow

353

EXT. LIGHTHOUSE - YARD - NIGHT

ANGLE SHOT Cavanna and Joe in foreground at well - their backs are to camera - the door to lighthouse is in background - the spot is between lighthouse and well - the door opens and the Inspectors go to their car - Caleb stands in the open doorway - the Inspectors get in the car - it whirls around and drives out of scene Flora and Caleb watch it from the doorway -

354

EXT. LIGHTHOUSE - DOOR - NIGHT

M.C.U. of Flora and Caleb in the doorway, as they watch the Inspectors speed down the lane in the auto - Flora yawns and remarks

TITLE

"YOU CAN WAIT UP FOR THE BOY IF
YOU WANT TO - I'M GOING TO BED!"

BACK Caleb kisses his daughter good night and makes his way out of scene into the lighthouse - Flora stands watching him until she is sure he has his bearing then she closes the door and exits out of scene toward the cottage - Caleb has not betrayed the fact of his blindness -

355

EXT. LIGHTHOUSE COTTAGE - NIGHT

M.C. of Flora - she enters scene from lighthouse and advances to cottage door, opens it and exits out of scene - the door closes on her back -

356

EXT. LIGHTHOUSE - WELL - NIGHT

M.C.U. of Cavanaugh and Joe - Joe starts sneaking toward the lighthouse - Cavanaugh pulls him back into scene and declares:

TITLE

"WAIT UNTIL SHE GETS ASLEEP - THIS IS
TO BE A SERIOUS A JOB TO RUSH!"

BACK this satisfies Joe - they crouch down together again behind the well and wait FADE OUT

357

FADE IN

EXT. HARBOR - ROW BOAT AND WINDJAMMER - NIGHT

M.L.S. of a row boat being propelled toward an old two masted windjammer that is anchored in the harbor - a group of characters are huddled in the row boat - it draws up to the side of the battered old ship LAP
DISSOLVE TO

358

EXT. ROW BOAT AND WINDJAMMER - NIGHT

M.S. of Cavanaugh's three henchmen shoving Dorn out of row boat up over the rail to the deck of the windjammer - the canvas sack with Pinty inside, is lifted up to the deck -

359

EXT. WINDJAMMER - NIGHT

WIDE ANGLE a half dozen additional characters enter scene from various angles of the ship to assist in the shanghaiing - Dorn is roughly propelled down the deck one of the new characters drags the struggling sack after him -

360

EXT. WINDJAMMER - NIGHT

C.S. of one of the henchmen as he speaks to the apparent leader of the new characters - he gestures toward Dorn and the sack and says

TITLE

"YOUR ODD IS GONE TO LEAVE WITH THE TIDE,
AN' RETURN WITHOUT THE YOUNG FELLOW, OR
HIS PIER."

BACK the leader of the ship's crew nods his understanding and chuckles at the idea of losing his guests - he is a brutal appearing thug -

361

INT. WINDJAMMER CABIN - NIGHT

M.P.S. of the cabin in the old ship - the henchmen and the ship's crew shove Dorn into the scene thru a small door in background - a moment later, two burly hands fling the struggling sack into the scene - the leader of the ship's crew brushes his cronies aside and advances to Dorn with an ugly grin -

362

INT. WINDJAMMER CABIN - NIGHT

M.S. of Dorn and the struggling sack where the henchmen throw them - the leader enters scene and jerks the youth to his feet, shakes him and warns him to not to attempt escaping - with this he pushes Dorn full in the face, kicks the sack brutally and whirle out of scene - Dorn slumps down beside his captive dog -

363

INT. WINDJAMMER DECK - NIGHT

M.C.U. in front of the door that leads to the cabin where Kinty and Born are held captive - the leader and his cronies enter scene thru doorway - the leader turns to the bolt on the door

INSERT

of the bolt on the door to the cabin of the windjammer, as a pair of ugly hands securely slips the latch into place

BACK Heading conceitedly to his cronies, the leader gets over that he's going to personally stand guard and see that his prisoner stays put - he leans back against the door and folds his huge arms across his chest -

364

INT. WINDJAMMER CABIN - NIGHT

C.S. of Born crouched beside the sack where the brutal leader knocked him - the youth's hands are tied behind his back, his mouth is still gagged - he makes an effort to free himself, but knowing that it is useless, he sinks down close to the sack - the sack moves upward and the shape of Kinty's head is seen through the fold as he presses his nose close to the boy's cheek
FADE OUT

365

FADE IN

INT. COTTAGE - NIGHT

M.C.U. of Flora in bed - the moonlight shines in on her sleeping face - her breathing is regular - she is deep in slumber -

366

EXT. LIGHTHOUSE - YARD - NIGHT

M.F.S. of Joe and Cavanna - Joe sneaks up to the cottage window and peers in - then with a satisfied expression he turns back to Cavanna who stands waiting close to the lighthouse door -

367

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

M.C. of Caleb - he is partly undressed, sitting down on the couch, removing his shoes with his sensitive fingers - the scene is dim, an oil lamp serves as the only light -

368

EXT. LIGHTHOUSE DOOR - NIGHT

C.C. of Joe and Cavanna - Cavanna has his ear pressed close to the door - he winks at Joe and the latter draws an automatic pistol from an inner pocket - Cavanna starts to quietly open the door -

INSERT

of Cavanna's hand as it slowly and quietly turns the lighthouse door knob

BACK the door opens easily under Cavanna's pressure Joe levels his pistol into the room -

369

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

C.C. of Caleb at the table - his hands grope for the oil lamp - he cannot find it - the fact that he is blind is quite obvious in his actions -

370

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

M.C.U. of Cavanna and Joe at the doorway as they stare out of scene at Caleb - Joe has his pistol aimed on the old man, he starts to speak - Cavanna with a start of amazement, clamps his hand over Joe's mouth and stops him - he points to Caleb, then covers his own eyes with his hand and gets over to Joe that the old man is blind - Joe takes another astounded look at Caleb and realizes that Cavanna is right, he can hardly believe what he sees -

371

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

C.S. of Caleb - at last he finds the lamp and raises it to his lips to blow out the flame - he suddenly stops and turns frightened toward the door, demanding to know who is there - he has not seen or heard the intruders, yet some inner sense warns him that he is not alone -

372

Int. LIGHTHOUSE - MAIN ROOM - NIGHT

M.S. of Cavanna and Joe - Cavanna has a bright idea - in reply to Caleb's startled question he answers:

TITLE

"IT'S THE INSPECTOR - I'LL HAVE TO
BOTH OF YOU AGAIN - I WANT TO SIGNAL
FROM THE TOWER!"

BACK Cavanna winks slyly at Joe - the latter openly grins -

373

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

WIDER ANGLE of Caleb and the two intruders as they move toward him - Caleb quickly determines to run his bluff putting aside the light with fumbling hands, he opens his eyes wide, straightens up and remarks with a smile of greeting:

TITLE

"I DIDN'T RECOGNIZE YOU AT FIRST -
THE LIGHT FROM THE LAMP BLINDED ME."

BACK with a pitiful attempt to convince them, Caleb gestures to the lamp on the table and steps nearer the sound of Cavanna's voice, which is the only thing to guide his blind actions - Cavanna winks at Joe and steps nearer Caleb - the old man holds out his arm and says:

TITLE

"TAKE MY ARM, INSPECTOR - I'LL SHOW
YOU TO THE TOWER."

BACK Cavanna takes Caleb's outstretched arm - Caleb is hoping that he will be unconsciously led to the spiral steps, and this Cavanna realizes - he smiles to himself and starts toward the steps - Caleb takes the cue and walks out of scene at Cavanna's side -

374

INT. Lighthouse - MAIN ROOM - NIGHT

F.S. of the entire room including spiral stairs - as Cavanna and Caleb walk toward the winding steps, Cavanna signals to Joe - Joe quickly circles around the room ahead of them and runs up the steps on his tip-toes out of scene -

375

INT. WINDJAMMER CABIN - NIGHT

C.S. of Dorn and Rinty inside the sack - one of Rinty's forelegs has clawed a hole thru the sack - while the boy looks on with eager eyes and attempts to assist - Rinty widens the hole in the sack and manages to tear his other paw thru the opening - he struggles and fights and finally his nose appears at the opening - gradually he shoves his head out of the sack - the rest is easy on a more short movement and Rinty is free - he shakes the sack from him and turns to his master -

376

INT. WINDJAMMER CABIN - NIGHT

WIDER ANGLE of Rinty and Dorn as the dog examines the gag that binds his master's mouth - gently gripping it in his teeth, Rinty tears loose the gag - Dorn breathes a quick sigh of relief and whispers thanks to his dog - Rinty turns to the knot that holds his coarado's hands behind him - Rinty clamps his teeth on the rope that handcuffs Dorn's wrists - his teeth sink into the knot he claws and chews frantically -

377

INT. LIGHTHOUSE - SPIRAL STAIRS - NIGHT

M.C.U. of Joe on a curve of the winding stairs - he is on his hands and knees, tugging to remove one of the sliding metal steps - he succeeds and pulls the step from its place -

578

INT. LIGHTHOUSE - SPIRAL STAIRS - NIGHT

M.S. of Caleb and Cavanna coming up the winding steps, arm in arm and chatting in a friendly manner - Cavanna looks upward out of scene at Joe and shows his satisfaction of the latter's scheme - he pauses to light a cigarette - Caleb takes the cue and also pauses -

579

INT. LIGHTHOUSE - SPIRAL STAIRS - NIGHT

C.S. of Joe - with silent hands he succeeds in sliding the second step from its position - he puts the two metal slabs under his arm and crouches back out of the way, signaling for Cavanna to advance -

580

INT. LIGHTHOUSE - SPIRAL STAIRS - NIGHT

WIDER ANGLE of Caleb and Cavanna advancing up nearer to open space between the steps - Joe is pressed back against the railing out of the way - he and Cavanna exchange smiles -

581

INT. LIGHTHOUSE - SPIRAL STAIRS - NIGHT

PAN SHOT Camera moving downward from the open gap in the stairs to the floor of the main room, fully fifteen feet below -

INSERT

of Caleb's feet as they move step by step nearer the hole in the stairs -

382

INT. LIGHTHOUSE - SPIRAL STAIRS - NIGHT

M.S. of Cavanna, Caleb and Joe, who is crouched out of way to one side - Cavanna walks with Caleb to the edge of the gap, then quietly steps back allowing the old man to advance alone - Caleb steps off into space and crashes downward thru the hole out of scene -

383

INT. LIGHTHOUSE - SPIRAL STAIRS - NIGHT

C.S. of Joe and Cavanna as they peer downward thru the gap in the stairs - they exchange smiles pleased by the success of their plan as they see -

384

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

M.L.S. CAMERA SHOOTING DOWNWARD at Caleb from where Joe and Cavanna stand at the gap in the steps - Caleb is in a crumpled heap on the floor in a corner of the main room -

385

INT. LIGHTHOUSE - SPIRAL STAIRS - NIGHT

WIDER ANGLE of Cavanna and Joe - they turn their gazes from Caleb's body - Cavanna glances at his wrist watch, then whispers something to Joe - they jump over the open space and run up the remainder of the steps out of scene -

386

INT. WINDJAMMER CABIN - NIGHT

C.S. of Rinty and Dorn - Dorn has rolled over face forward on the floor of the cabin - Rinty has half chewed thru the thick rope that binds his master's hands - he tugs and bites and at last the rope tears apart - Dorn leaps to his feet and hugs his dog - Rinty looks up toward the side of the cabin with eager eyes - Dorn follows the indication of his dog's eyes - they see -

INSERT

Of a large port hole which looks out on the deck of the windjammer - the port hole is open

SCENE CONTINUED

386 continued

BACK Rinty turns his eyes from the port hole and runs back out of scene for the jump - Born realizes what his dot is up to and his expression shows his admiration of Rinty's shrewdness -

387

EXT. WINDJAMMER DECK - NIGHT

C.S. of the leader of the crew guarding the door of the cabin - he turns and starts to unlatch the door - one of his cronies steps into scene and asks for a match - a cigarette hangs from the newcomer's lips - the leader curtails his action with the bolt, and starts searching thru his pockets for a match - the cronic offers him a cigarette - the leader finds a match and accepts the cigarette - they light up -

388

INT. WINDJAMMER CABIN - NIGHT

M.P.S. of the cabin - Rinty is crouched ready for the spring, his back to the camera - the port hole is in the background far above his head - Born is crouched to one side out of the way - Rinty with a spurt of speed leaps upward into space - he misses the port hole by a foot and falls backward - Born runs forward and catches him in his arms - Rinty runs back for a new attempt -

389

INT. WINDJAMMER CABIN - NIGHT

C.U. Rinty, his back to the door that leads to the deck - his eyes look upward at the port hole at the opposite end of the cabin

INSERT

Camera pans up wall of the cabin from floor to the port hole

BACK Rinty dashes forward past camera -

390

INT. WINDJAMMER CABIN - NIGHT

WIDER ANGLE of Rinty as he makes the mighty leap - his claws clasp over the rim of the port hole - he hangs suspended high above Born -

391

EXT. WINDJAMMER DECK - NIGHT

M.S. in front of the door that leads to the cabin - the leader and his cronie are still chatting with each other their cigarettes have burned short - the cronie mumbles a parting word and strolls down the deck out of scene the leader yawns and leans back drowsily against the door -

392

EXT. WINDJAMMER - REAR DECK - NIGHT

C.U. of Rinty - his forelegs and head are hanging out of the port hole - he looks from right to left across the rear deck then jumps downward out of scene -

393

INT. WINDJAMMER CABIN - NIGHT

M.S. of Dorn - he is looking up at Rinty and when his dog jumps from the port hole out of scene, he turns his back to the camera and sneaks quietly to the door in background of scene, and cautiously presses his ear to it -

394

EXT. WINDJAMMER - REAR DECK - NIGHT

M.P.S. of the rear deck of the ship - it is deserted Rinty sneaks quietly into scene and heads for a stairway that leads upwards to the very top of the cabin he suddenly hears something and crouches down in the shadows flat on his belly, a member of the crew enters scene, walks close to Rinty then pauses -

595

EXT. WINDJACKET - BEACH BECK - NIGHT

C.U. of Rinty crouched flat on his belly in the shadows eagerly watching the men near him - the character's feet are in the scene, they slowly walk away - Rinty quietly mounts stairs that lead to top of cabin - he slides on his belly -

596

INT. LIGHTHOUSE ROOM - NIGHT

C.S. of Cavanna and Joe at the beacon as it reflects its shafts of light out into the darkness - a padlock holds the trap door of the beacon closed, making it impossible for them to reach the wick and extinguish it Joe has a ring of keys in his hand and is trying one after another on the padlock, to no avail - Cavanna is trembling with nervousness and impatience - Joe tries the last key, it fails, and Joe mutters an angry curse Cavanna's agitation increases -

597

INT. LIGHTHOUSE ROOM - NIGHT

RIDER ANGLE of Joe and Cavanna - Joe sees a huge wrench on Caleb's stool - he grabs it bitterly, and raises it for a blow on the beacon - Cavanna interferes with a frightened look and exclaims

TITLE

"DON'T - THE CRASH OF THE GLASS WILL WAKE THE GIRL!"

BACK Joe sets the wrench aside with a scowl, then bends again over the beacon - Cavanna is staring around the room for something to open the padlock with - he suddenly sees something in the corner of the room and bends down to pick it up -

INSERT

of a hammer and a handful of nails in a tool box Cavanna's hand enters insert and selects a small nail and the hammer.

398

INT. LIGHTHOUSE TOWER - NIGHT

M.C.U. of Joe at the beacon - Cavanaugh steps into scene and hands him the hammer and nail - Joe, takes them eagerly and inserting the nail in the key hole of the lock, starts pounding on it softly with the hammer -

399

EXT. WINDJAMMER - TOP OF CABIN - NIGHT

M.L.S. of Rinty slowly creeping across the top of the cabin from the stairs he has just mounted - he reaches the end railing opposite the head of the stairs, and look over the rim downward to the deck -

400

EXT. WINDJAMMER - DECK - NIGHT

C.S. of the leader of the crew standing guard in front of the door to the cabin - he is half asleep - camera shoots down at him from top of deck, it is what Rinty sees -

401

INT. WINDJAMMER CABIN - NIGHT

C.U. of Dorn - his ear is pressed close to the door as he waits breathlessly for a sound of his dog -

402

EXT. WINDJAMMER - TOP OF CABIN - NIGHT

M.C.U. of a small ship lantern on top of the cabin near Rinty - Rinty sneaks into scene and quietly picks up the lantern in his mouth, turns around and exits in the direction from whence he came -

403

EXT. WINDJAMMER - TOP OF CABIN - NIGHT

C.S. of Rinty as he leans his head far out over the top of the cabin - the lantern hangs from his mouth - he opens his jaws and allows it to drop out of scene, quickly jerking back his head out of sight from the deck below -

404

EXT. WINDJAMMER DECK - NIGHT

M.S. of the leader guarding the door of the cabin - the lantern drops into scene and strikes squarely on the top of his head - he sprawls forward across the deck on his face - stumbling to his feet he stares upward to the top of the cabin, bellowing loud curses -

405

EXT. WINDJAMMER - TOP OF CABIN - NIGHT

C.S. of Rinty crouched down flat on top of the cabin - his sharp eyes look around cautiously -

406

EXT. WINDJAMMER DECK - NIGHT

WIDE SHOT of the leader of the ship crew - he is examining the lantern and yelling of his plight in a growling voice - his cronies run into scene from various angles - they crowd about him as he points upward to the top of the cabin, then leads them swiftly out of scene toward the stairway on the rear deck -

407

EXT. WINDJAMMER - REAR DECK - NIGHT

M.F.S. of the leader and his excited cronies as they rush across the rear deck and scramble up the stairway that leads to the top of the cabin -

408

EXT. WINDJAMMER DECK - NIGHT

F.S. including top of cabin with Rinty ready for the leap to the deck below door to cabin in scene - Rinty gallantly takes the downward plunge - it is fully 20 ft. he lights with a thud, scrambles to his feet and jumps up against the door of the cabin -

409

INT. WINDJAMMER CABIN - NIGHT

C.U. of Dorn - he is frantic with excitement as he hears Rinty scratching on the door -

410

EXT. WINDJAMMER - TOP OF CABIN - NIGHT

M.S. of the leader and his crew - they race across the deck into foreground at edge and look downward with expressions of amazement as they see -

411

EXT. WINDJAMMER DECK - NIGHT

M.C.U. of Rinty tearing at the bolt with his claws -

INSERT

of Rinty's forepaw as it claws open the latch.

BACK Rinty jumps back from the door - it opens and Dorn rushes out into scene -

412

EXT. WINDJAMMER - TOP OF CABIN - NIGHT

C.S. of the leader with his crew grouped behind him - he yells, fights in his eyes as he sees his prisoners escape - the character nearest him quickly draws a revolver and aims downward - the leader stops him saying

TITLE

"STOP FOOL! DO YOU WANT OFFICERS BOARDING
THIS SHIP?"

SCENE CONTINUED

412 continued

BACK the character shoves away his revolver - the leader whirls around with a command to give chase - he dashes back toward the stairway out of scene - his cronies run at his heels -

413

EXT. WINDJAMMER DECK - NIGHT

L.S. of Rinty and Dern racing away from camera down the deck from the cabin toward the captain's bridge which is in background of scene at forward end of ship -

414

EXT. WINDJAMMER - REAR DECK - NIGHT

M.F.S. of the leader and his excited crew as they tear down the stairway from top of cabin and race across the rear deck and exit toward forward end of ship -

415

EXT. WINDJAMMER - FORWARD DECK - NIGHT

M.S. of Rinty and Dern at the hatchway in front end of ship which leads up to the captain's bridge - they race up the hatchway from the deck and exit out of scene - toward the captain's bridge -

416

EXT. WINDJAMMER DECK - NIGHT

F.S. of the deck - the leader and his crew run into scene from rear deck and pause in front of cabin looking frantically in all directions for the escaped prisoners the leader orders his crew to scatter - they start searching in the shadows - the leader and several of his men run out of scene toward the captain's bridge at forward end of ship -

417

INT. WINDJAMMER - CAPTAIN'S BRIDGE - NIGHT

M.S. of Pinty and Dora hiding in the shadows on the captain's bridge - they snuggle down close together at the bottom of the main forward mast in a huge coil of rope that almost covers them -

418

INT. LIGHTHOUSE TOWER - NIGHT

M.S.U. of Joe and Cavanna still working to pry open the brass padlock on the beacon - Joe is sweating blood - Cavanna looks at his wrist watch nervously, each minute passes - they are both in a state of nervous agitation -

INSERT

of Joe's hands as he pounds the nail into the keyhole on the lock with the hammer & the lock snaps open

BACK Joe and Cavanna are elated - Cavanna quickly opens the trap door of the beacon and extinguishes the light - they both run to the windows and peer out in the darkness -

419

EXT. LAUNCH - MAIN DECK - NIGHT

M.S. aboard the rum runner's launch - the shifty eyed character who ~~just~~ mysteriously delivered the note to Cavanna the night before in Jonah's Retreat, is staring out across the dark waters - several of the rum runners are grouped about him - as they see the light go out he mutters an elated exclamation to the characters nearest to him

TITLE

"THAT'S OUR SIGNAL! FULL SPEED AHEAD FOR THE COVE!"

BACK the character runs swiftly out of scene to deliver the order - excitement prevails -

420

EXT. OCEAN - GOVERNMENT CUTTER

M.L.S. of a government cutter speeding thru the dark waters LAP DISSOLVE TO

INSERT

The American Flag flying on the mast of the government cutter

421

INT. GOVERNMENT CUTTER - PILOT ROOM - NIGHT

M.S. in the pilot room of the government cutter - a sailor in American uniform at the wheel of the cast boat - an officer stands at his elbow - a sailor runs into scene and salutes the officer - he exclaims:

TITLE

"SIR, THE LIGHT IS OUT - THE CAPTAIN
ORDERS THE MOTOR STOPPED OR WE'LL
CRASH ON THE ROCKS!"

BACK the officer turns quickly and pulls down several levers near the steering wheel -

422

EXT. OCEAN - LAUNCH - NIGHT

L.S. of the run runners launch as it heads with full speed thru the waters toward the distant coast -

423

/EXT. OCEAN - GOVERNMENT CUTTER - NIGHT

L.S. of the government cutter as it comes to a sudden halt and drifts in the dark waters -

424

EXT. WINDJAMMER - CAPTAIN'S BRIDGE - NIGHT

H.S. of Rinty and Dorn crouched in the shadows at the bottom of the mast - as rope ladder leads up the mast out of scene. Dorn raises cautiously up and peers over the edge of the bridge toward the shore - with a gasp of surprise - the lighthouse is dark - the youth rubs his eyes, unable to believe what he sees - his face goes pale as he realizes that something serious has occurred at the lighthouse - he turns and gazes down to the deck of the ship and sees -

425

EXT. WINDJAMMER DECK - NIGHT

H.S. of the deck of the windjammer - the crew is searching every nook of the deck for the escaped prisoners - their number has been reinforced by a dozen new characters - several of them stand guard at the various hatchways - while others watch the water in order that Rinty and Dorn may not escape by swimming -

426

INT. LIGHTHOUSE TOWER - NIGHT

H.S. of Joe and Cavanaugh - they turn away from the window with satisfied expressions and exit down the spiral steps out of scene - the door to the extinguished beacon remains open as they left it -

427

EXT. WINDJAMMER - FOREWINDJAMMER - NIGHT

H.C.U. of the leader of the crew - he carries a long dagger in his hand and looks around searchingly on each side - then starts up the hatchway that leads to the captain's bridge -

428

EXT. WINDJAMMER - CAPTAIN'S BRIDGE - NIGHT

C.S. of Dorn and Rinty at the rope ladder which leads up the mast - Dorn suddenly hears something - he whirls around facing the hatchway that leads up from the deck with a startled expression he sees -

429

EXT. WINDJAMMER - HATCHWAY - NIGHT

O.V. of the leader of the crew as he comes up the hatchway to the captain's bridge, dagger in his hand - he sees Rinty and Dorn with a howl of glee and races toward them past camera -

430

EXT. WINDJAMMER - CAPTAIN'S BRIDGE - NIGHT

M.S. of Rinty and Dorn - the youth looks up the rope ladder, grabs Rinty and throws him over his shoulder - carrying the dog and balancing it with one hand, he grips the other on the rope ladder and starts upward and out of scene - just as he exits, the leader rushes into scene across foreground, yells his information to the crew on the deck, and gripping the dagger in his teeth, starts up the ladder after his prisoner -

431

EXT. WINDJAMMER DECK - NIGHT

M.F.S. of the deck as the members of the crew come up their leader yells out the whereabouts of the prisoners several of them point out of scene toward the mast, others run excitedly to aid in the capture -

432

EXT. WINDJAMMER - MAST - NIGHT

PAN SHOT of Dorn and Rinty held over his shoulders as he scrambles up the rope ladder, headed for the small mast tower thirty feet above him - camera moves upward with the characters as they climb -

433

EXT. WINDJAMMER - MAST - NIGHT

C.S. camera elevated shooting downward on the leader of the crew as he comes up the rope ladder. the dagger in his teeth - he yells and shakes his fist up at Dorn then climbs up past camera out of scene -

434

INT. LIGHTHOUSE - SPIRAL STAIRS - NIGHT

M.S. of Joe and Cavanaugh as they run down the winding steps to the open gap - they pause - Cavanaugh says

TITLE

"PUT BACK THE STEPS SO THEY'LL
THINK THE OLD MAN FELL ACCIDENTALLY!"

BACK Joe picks up the steps slabs from where he placed them and starts slipping them back into place - Cavanaugh glances down the stairs nervously - they are both agitated by their deed -

435

WINDJAMMER - MAST - NIGHT

M.L.S. camera shooting up mast from deck - Dorn with Rinty sprawled over his shoulder, is almost to the tiny tower on the top of the mast - the leader of the crew rages upward after him, a dozen steps below - members of the crew have started up the ladder to aid their leader -

436

EXT. WINDJAMMER MAST - NIGHT

M.S. of Dorn as he boosts Rinty up into the tower on the top of the mast - he climbs up into the tower after his dog - he leans over the rim and looks down the ladder Rinty props up his feet and also looks downward at

437

EXT. WINDJAMMER MAST - NIGHT C.S.

C.S. Camera elevated shooting downward at the crew leader as he balances himself on a step of the ladder, draws the dagger from his mouth, aims carefully and throws it up past camera out of scene -

438

EXT. WINDJAMMER MAST - NIGHT

H.C.U. of Rinty and Dorn in the mast tower - they duck down out of scene - the dagger flies into scene past camera and buries its blade deep in the mast - Rinty's and his master's head peeps up into scene - Rinty turns to the dagger and pulls it out of the mast with his teeth and hands it to the youth - Dorn is looking around frantically for a means of escape - a rope leads out of scene to the other mast at the far end of the boat Dorn starts cutting it with the dagger - Rinty leans over the edge of the tower prepared to battle -

439

EXT. WINDJAMMER MAST - NIGHT

WIDER ANGLE of Rinty as the leader of the crew climbs up ladder into scene at the edge of the tower - he is followed by his cronies - Rinty claws downward on his head with sharp fangs and snapping jaws - the leader yells with rage, blinded by Rinty's attack - Dorn cuts the rope that leads to the other mast - he wraps the severed end over his shoulder and under his arm, then turns quickly to Rinty - Rinty is clawing down at the crew leader as Dorn bends and picks him up under his arm - Dorn tightens his grip on Rinty - leaps up to the edge of the tower and swings off into space as the 1 leader of the crew and his men climb into tower and stare after them dumbfounded -

440

EXT. WINDJAMMER DECKS AND MASTS - night

P.S. of the entire ship, including mast at each end, captain's bridge on the forward deck and cabin on the rear deck - frenzied panic prevails; members of the crew and Cavanna's henchmen are dashing madly this way and that, not knowing what to do. Dorn, with Rinty gripped in his arm, is swinging from the tower on the top of the forward mast, down across the deck and upward again ~~back~~ into the maid air - when the swinging rope carries him and his comrade out past the rear deck and over the water. Dorn lets go and throws Rinty from him - down toward the water they plunge - and the crew races across the ship after them -

441

EXT. OCEAN - HARBOUR - NIGHT

C.S. of Rinty and Dorn as they light in the water - they swim together then head for the shore with fast paddling strokes -

442

EXT. WINDJAMMER - REAR DECK - NIGHT

M.P.S of the crew looking over the rear of the ship at the swinging figures - they yell for them to return - the loader runs into scene and orders his cronies to follow - off comes his own jacket and into the water! he dives - the crew follows his lead, diving one after another into the harbor waters -

443

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

M.P.S of Joe and Cavanna as they come down the spiral steps on the run - Joe heads for the door to the yard - Cavanna stops him and points to where Caleb lays crumpled up in the corner under the stairs - he exclaims

TITLE

"DRAG THE OLD FOOL TO THE BOTTOM OF
THE SPAINS - IT'LL LOOK MORE LIKE
AN ACCIDENT!"

BACK Joe nods his approval of Cavanna's scheme - they quickly turn toward Caleb -

444

EXT. HARBOR - WHARF - NIGHT

L.S. of the leader and his crew gaining on Rinty and Dorn - the youth and his dog reach the wharf - the leader is only a yard behind, water splashing around him as he swims -

445

EXT. HARBOR - WHARF - NIGHT

M.S. of Dorn and Rinty - the youth scrambles up on the wharf and pulls Rinty after him, just as the leader swims into scene - he quickly drags himself out of the water after them.

446

EXT. HARBOR - WHARF - NIGHT

M.S. of Rinty crouched down flat on the edge of the wharf - the leader's head bobs up into scene as he drags himself up on the rim of the wharf - Rinty raises his forepaw and rips it down full in the leader's face - the brute falls backward out of scene into the water - Rinty turns speedily after his master -

447

EXT. WHARF - NIGHT

M.L.S. of Dorn running down the wharf to the shore at full speed - Rinty runs into scene past camera and catches up with his master as they reach the shore -

448

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

M.S. of Joe and Cavanaugh - they have carried Caleb to the bottom of the stairs and now they drop him down in an accidental poise, his feet half way up the stairs -

449

EXT. LANE NEAR VILLAGE - NIGHT

L.S. of Rinty and Dorn racing up the lane from the village - Rinty is far in the lead - the youth exerts every ounce of his energy to keep up with his dog -

450

INT. LIGHTHOUSE - DOOR - NIGHT

M.C.U. of Cavanaugh and Joe - Cavanaugh puts his finger to his lips for silence, as Joe starts to open the door to the yard -

451

INT. COTTAGE - NIGHT

C.U. of Flora sound asleep in her bed in the cottage -

452

EXT. LANE - NEAR LIGHTHOUSE - NIGHT

PAN SHOTS camera follows Rinty as he races toward the lighthouse -

453

EXT. LIGHTHOUSE - DOOR - Night

M.S. of Joe and Cavanaugh as they come out of the lighthouse with quiet steps, pause in the doorway and look cautiously toward the cottage - Cavanaugh glances down lane and gives a gasp as he sees Rinty coming - they duck back thru the open doorway into lighthouse - Rinty leaps into scene - thru doorway after them -

454

EXT. LAKE - NEAR LIGHTHOUSE - NIGHT

PAW SHOT camera moving with Dorn as he races toward the lighthouse - he runs across foreground of scene -

455

INT. LIGHTHOUSE - MAIN LOOR - NIGHT

M.F.S. of Rinty fighting Joe and Cavanna with chairs, tables and everything within reach - Rinty bites at one of them then the other, dodging the missals that are thrown at him - Joe jumps up on the couch - Cavanna runs frightened toward the door to storeroom in background - Rinty tears at Joe's leg, then whirls and starts for Cavanna -

456

INT. COTTAGE - NIGHT

M.C.U. of Flora - Rinty's snarls and the fight awakens her - she jumps out of bed, pale and frightened -

457

EXT. LIGHTHOUSE DOOR - NIGHT

M.S. of Dorn - he dashes into scene across foreground and runs thru the open doorway into the lighthouse -

458

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

M.S. of Cavanna - he rushes past camera into scene against corner wall - behind him is a small sliding door which opens onto a culvert that carries the debris and waste from the floor of the lighthouse to the edge of the cliff, sort of a circular sewer affair - a fire hydrant protrudes from the wall above the sliding door to the culvert - a coil of fire hose is connected to the hydrant, the door to the culvert is opened, and the lighthouse is given a thorough bath, and the waste and dirt is washed down the culvert to the dumping place on

SCENE CONTINUED

458 continued

edge of the cliff - As Cavanna dashes into scene, whirls around and faces the oncoming Rinty, he looks madly for some weapon of defense - his hand frantically grips the sliding door to the culvert - Rinty leaps past camera into scene and at Cavanna - Cavanna dodges and jerks it open the sliding door - Rinty dives headlong into the culvert - Cavanna kicks him down it and out of sight, then slams the door closed -

459

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

M.P.S of Joe and Dora - the youth dashes into the room, Joe leaps from the couch on him - they exchange smashing blows - Joe grabs a vase - Dora snatches a chair - nothing is barred -

460

INT. COTTAGE - DOOR - NIGHT

C.S. of Flora - she has slipped on a dressing gown and now quickly exits out of scene thru cottage door, trembling with excitement -

461

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

C.S. of Cavanna - he has quickly attached the fire hose to the hydrant and has the nozzle pointed thru the partly open sliding door into the culvert - he turns on the hydrant full blast

462

INT. LIGHTHOUSE - CULVERT - NIGHT.

PAN HOT of Rinty in the culvert - he scratches out and claws in an effort to climb back up the steep metal culvert to the sliding door - as he is almost to the top, the water shoots in his face and washes him down the sewer-like tunnel toward its dumping place at the edge of the cliff -

463

INT. LIGHTHOUSE MAIN ROOM NIGHT.

M.F.S. of Dorn and Joe battling - Cavanna rushes into scene from door to culvert, grabs a table and smashes it over Dorn's head - the youth crumples - Joe and Cavanna grab him and drag him toward the lantern shelf - a window to the yard has been broken during the struggle -

464

INT. LIGHTHOUSE MAIN ROOM * NIGHT-

M.C.U. of Cavanna and Joe as they chain the semi-conscious Dorn to the metal arm of the shelf which holds the huge lantern Caleb broke in first sequence - a chain and padlock is used to hold the lantern in place - Joe and Cavanna wrap the chain about the boy's arms and snap the lock closed - they suddenly, hear Flora scream and whirl toward the door -

465

INT. LIGHTHOUSE DOOR NIGHT

C.U. of Flora in the doorway - she screams, seeing her father laying at the bottom of the stairs and Dorn tied to the shelf -

466

INT. LIGHTHOUSE - MAIN ROOM - NIGHT-

C.S. of Joe and Cavanna as the latter exclaims,

TITLE

"GRAB HER - SHE'S THE ONLY
WITNESS!"

BK Joe starts for Flora and Cavanna follows.

467

LIGHTHOUSE CULVERT - NIGHT.

PAN SHOT of Rinty - the blast of water washes him down
the culvert nearer and nearer the end - he claws and
scratches to no avail -

468

INT. LIGHTHOUSE - MAIN ROOM - NIGHT.

WIDER ANGLE including the group - as Joe grabs Flora
and smothers her screams - Cavanna quickly leads the way
out of scene thru the door - Joe brutally manhandles
Flora, muffles her screams, picks her up in his arms
and runs after Cavanna - they exit out of the door
closing it behind them -

469

INT. LIGHTHOUSE *MAIN ROOM - NIGHT.

C.U. of Dorn - he is gradually coming to and now
struggles with all his might to get his arms loose
from the iron chain which binds them to the shelf - the
task is hopeless, he is securely bound -

470

EXT. CULVERT - CLIFF - NIGHT.

M.S. of Winty as he is shot out of the culvert to the edge of the cliff - the water washes him downward - he clings onto the rocks at the rim of the drop-off with all his strength - gradually he starts to slip down over the edge of the cliff -

471

EXT. LIGHTHOUSE YARD - NIGHT.

M.F.S. including door to lighthouse - Cavanna hurriedly leads the way across the yard toward the lane - Joe is a few paces behind with Flora struggling in his arms - he follows Cavanna toward the lane -

472

EXT. SHORE - COVE - NIGHT.

L.S. of a dark secluded cove on the shore of the island - the rum-runner's launch is swiftly drawing into the cove - the characters on the boat move about excitedly, there is an air of mystery about the procedure - the launch comes to a stand still close to the shore -

473

EXT. GOVERNMENT CUTTER - PILOT ROOM - NIGHT.

M.S. of two officers and a sailor at the steering wheel in the pilot house - one officer turns to the other and curtly declares:

TITLE

"TO ATTEMPT REACHING SHORE WITH THE
LIGHT OFF IS PURE SUICIDE!"

BACK - the other officer agrees - they raise telescopes to their eyes and stare out into the darkness -

474

EXT. CLIFF - CLINT - NIGHT.

M.S. of Rinty battling to keep from being washed over the cliff - gradually he pulls himself up over the rocks and out of danger - he climbs out of scene up the rocks toward the lighthouse -

475-

EXT. LAKE - NEAR LIGHTHOUSE - Night.

M.L.S. of Joe carrying the fighting and struggling Flo-a down the lane - Savanna runs ahead leading the way-

476

LIGHTHOUSE - YARD - NIGHT

PAN SHOT camera follows Rinty as he races around lighthouse from Cliff and across yard to door - it is closed - Rinty spots the broken window, turns and runs back for a dash ing leap - with a burst of speed Rinty springs up into midair - and thru the broken glass of the window and out of scene-

477

INT. LIGHTHOUSE DARK ROOM - NIGHT.

M.C.U. of Down as he watches Rinty leap thru the window at his feet - Rinty jumps up with his fore legs against his comrade - he licks the youth's face with his tongue, then sniffs at the steel chains which bind Down's arms to the shelf -

478

EXT. SHORE - COVE - NIGHT.

M.C.S. of the gun runner's launch anchored within the cove - a long plank is quickly lowered down into the water - members of the crew start down the plank and wade thru the water toward the shore - they carry large crates on their shoulders and move with rapid excited speed

479

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

WIDER ANGLE - OF Rinty and Dorn - Dorn looks up out of scene toward the tower and gets an idea - as he calls to his dog and crouches down sideways as far as the chains will permit - the youth gestures and attempts to tell his dog to tear open his pants pocket - at first Rinty does not understand - he prances around not knowing what his master wants - then he seems to understand - his teeth snap up at the pocket and he tears it open - a pocket full of articles fall on the floor at Dorn's feet:

INSERT;

of the articles which dropped from Dorn's pocket, among them, a knife, a pipe, a sack of tobacco and a handful of matches -

480

INT. LIGHTHOUSE - MAIN ROOM - NIGHT.

M.S. of Rinty and Dorn - Dorn is looking around the room, his eyes settle on the table - his face lights up as he sees what he wants - Rinty looks up at his master awaiting further instructions - the youth nods with his head toward the table and gestures for the dog to bring him something - Rinty looks around befuddled then jumps upon a chair beside the table - the youth directs him as best he can -

481

INT. LIGHTHOUSE - MAIN ROOM - NIGHT.

C.U. at table - an oily rag used to clean the beacon reposes on the table near the oil lamp and the book Dorn was reading earlier in the evening - Rinty's head enters scene and he looks curiously at the three objects not knowing which to select - with a glance back at his master, Rinty picks up the book and turns out of scene -

482

EXT. LANE NEAR VILLAGE - NIGHT.

M.L.S. of Joe, Cavanna and Flora - with Flora's screams and struggles subdued by force, Joe follows Cavanna thru the scene as the latter leads them off the lane and thru the shadows toward the shore - they pause at the side of the lane - Joe is tired of carrying Flora and he roughly hands her to Cavanna - they exit into the shadows -

483

INT. LIGHTHOUSE - MAIN ROOM - NIGHT.

M.S. of Rinty and Dorn as the dog hands the book up to his master - the boy shakes his head and again gestures toward the table - Rinty looks back curiously, drops the book and returns to the table - this time he snatches the oily cloth up in his teeth and takes it to Dorn - Dorn registers that this is what he wants - Rinty drops the rag at his master's feet and waits for further orders -

INSERT

of Dorn's feet, the handful of matches and the oily rag - the boy's foot scrapes the rag close to the matches - then stamping down his heel - he attempts to ignite the matches - they sputter and one of them breaks into flame - the oily rag quickly catches fire -

484

INT. LIGHTHOUSE - MAIN ROOM - NIGHT.

C.U. of Dorn - his face is alighted as the oily rag catches fire from the match - he looks down at Rinty and tries to tell him to carry the rag to the beacon - he nods upward toward the spiral stairs, gestures frantically and does everything he can to make the dog understand -

485

INT. LIGHTHOUSE - MAIN ROOM - NIGHT.

C.S. of Rinty by the burning rag - he stares up at his master trying to obey Down's wishes - his gaze turns toward the spiral stairs then back to the burning rag and he instinctively senses what he is expected to do - the rag is a large one, only one end has caught the flames - Rinty snatches the opposite end in his teeth and runs out of scene toward the spiral stairs with it flaming behind him -

485A

INT. LIGHTHOUSE * SPIRAL STAIRS NIGHT.

PAID SHOT camera moves following Rinty as he races around winding steps toward the tower - the ignited rag dragging up the steps behind him -

486

INT. LIGHTHOUSE TOWER NIGHT.

M.S. Rinty races up the stairs into scene and jumps up on the beacon platform - the trap door to the beacon is open as Caverna and Joe left it - Rinty does what he saw Caleb do that afternoon when the old man gave Down his instructions - Rinty drops the flaming rag thru the trap door and down the funnel to the wicks - the light flares up reflecting its shafts of brightness out thru the glass windows of the room across the dark water - Rinty crouches back out of the way and beats the sparks from his singed face - then shoves against the trap door of the beacon with his nose - it closes - Rinty looks at it intently a moment, then leaps toward the spiral stairs and runs down and out of scene -

487

E.T. SHORE - COVE - NIGHT.

M.F.S. of the rum runner's launch anchored in the dark cove - the rum runners are quickly unloading the cargo of cases down the gang plank and through the water to the cove - a shift of light suddenly shoots across the scene - the characters stop dead in their tracks and stare out of scene in the direction of the light -

488-(no scene)

489

EXT. LIGHTHOUSE - NIGHT.

L.S. of the beacon flashing in the lighthouse tower - the lighthouse is in the extreme background of the scene on the cliff -

490

EXT. NEAR COVE - NIGHT.

M.C. Joe, Cavanna and Flora - Cavanna carrying the girl - a shaft of light revolves across the scene and shines squarely on them - Cavanna bends down with Flora and hides from the bright rays - Joe jumps behind a tree - as the light revolves out of scene, Joe and Cavanna exchange muttered curses of fright - twisting Flora's arm in a brutal grip, they force her to run out of scene with them -

491

INT. GOVERNMENT CUTTER - PILOT ROOM - NIGHT.

M.C. of the officers and the sailor as they see the light flashing in the far distance - the commanding officer turns to the sailor and exclaims:

TITLE

"FULL SPEED AHEAD! POST LOOKOUTS
FOR RUN RUNNERS!"

Back- the Sailor salutes and runs out of scene as the officer pulls the levers that orders the motor into action -

492

EXT. OCEAN - GOVERNMENT CUTTER - NIGHT.

L.S. of the government cutter - it is at a stand still - suddenly action prevails among the sailors on the deck - the cutter starts in action - a moment later it speeds thru the billows toward the lighthouse which is flashing in the far distance -

493

INT. LIGHTHOUSE " MAIN ROOM - NIGHT.

M.C.U. of Caleb at the bottom of the stairs where Joe and Cavanna dragged him - blood is streaming from a nasty gash in his forehead - his face begins to show faint signs of life -

494

EXT. NEAR COVE - NIGHT.

ANGLE SHOT - Joe, Cavanna and Flora in foreground, their backs to camera - Cavanna continues to twist Flora's arm and force her to accompany him - in background of scene, the rum-runner's launch is visible in the cove - Cavanna and Joe lead Flora hurriedly toward it -

495

INT. LIGHTHOUSE - MAIN ROOM - NIGHT.

M.F.S. of Dorn and Caleb as Rinty comes down the stairs into scene - he stops and bends over the crumpled figure - Caleb is gradually regaining consciousness - he feels Rinty beside him, and leaning his hand against the dog for support, manages to crawl to his knees - he is weak and feeble from loss of blood, yet fights bravely to pull himself together -

496

INT. LIGHTHOUSE - MAIN ROOM - NIGHT.

C.S. of Dorn watching Caleb come to with anxious, excited gaze - when Rinty helps the old man to his knees, Dorn calls to him

TITLE

"IT'S ME, DORN! I'M LOCKED TO
THE LANTERN SHELF - WHERE'S THE KEY?"

Back - the youth waits trembling with anxiety for Caleb's answer -

497

INT. LIGHTHOUSE - MAIN ROOM - NIGHT.

M.S. of Rinty and Caleb as the old man leans heavily upon the dog and crawls on his knees toward the sound of Dorn's voice - he replies:

TITLE

"IT'S IN MY POCKET, SON - WITH
GOD'S HELP I'LL FREE YOU!"

Back - one hand clutched about Rinty's neck, the other dangling limply at his side, crawls across the floor toward the voice that guides his actions -

498

INT. LIGHTHOUSE - MAIN ROOM - NIGHT-

WIDER ANGLE - of Dorn, Rinty and Caleb - inch by inch Rinty helps the old man to the feet of the chained youth, and at last they reach their destination - as they come Dorn explains in an excited voice what has occurred - Caleb's face is drawn grim and pale he grips his one arm weakly about the boy's knees and manages to pull himself up to his feet - his limp arm is useless, when he attempts to use it he winces in agony - Rinty does his best to be of aid -

499

INT. LIGHTHOUSE - MAIN ROOM - NIGHT.

C.S. of Caleb and Dorn as the old man feebly fumbles in his trousers pocket and draws forth the key to the padlock that holds the chain about the youth's arm - he inserts it in the lock - it snaps open and with a cry of elation Dorn throws the chains from him - the youth turns toward the door - Caleb stops him exclaiming

TITLE

"GET ME MY GUN- THEY FOOLED ME ONCE
BUT NOT AGAIN !"

Back- bleeding and weak, Caleb is determined to fight to the end - he points to where his gun is kept -

500

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

WIDER ANGLE - including Rinty who waits obediently for his master's orders - eagerly complying with Caleb's wishes. Dorn runs swiftly to the folding couch in background of scene, lifts it up, takes something from within, then turns back to camera. An old-fashioned pistol in his hand - Dorn quickly hands the gun to Caleb, then turns to Rinty -

501

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

M.C.U. of Rinty and Dorn - Flora's apron is on the floor with bits of wreckage from the fight - Dorn sees it, snatches it up and holds it before Rinty's nose - the dog smells it, his ears prick up and he looks curiously at his master - the youth points out of scene to the door and tells his dog to follow the scent on the apron - Rinty leaps out of scene -

502

INT. LIGHTHOUSE - MAIN ROOM - NIGHT

RIDER 'DOLE Rinty runs out of scene thru the open door to the yard - Caleb can stand up no longer - he sinks to his knees, the gun gripped in one hand, the other hanging useless at his side - Dorn wants to help him to the couch but Caleb rushes him away exclaiming

TITLE

"GO TO FLORA - THEY'VE BROKEN MY ARM
BUT THEY'LL HAVE TO KILL ME TO REACH
THE BEACON AGAIN!"

BACK AS Dorn turns quickly out of scene thru the doorway Caleb is on his hands and knees, crouched in the center of the room his gun leveled on the door -

503

EXT. LIGHTHOUSE - YARD - NIGHT

M.P.S. of Rinty waiting out in the yard for his master - his nose is pressed to the ground, he looks eagerly down the lane - bark Dorn runs into scene from light-house door and start to give his dog the word to trail Flora, when an auto, piloted by the government inspectors enter scene and skids to a halt - the inspectors jump out of the car - Dorn runs up to them - Rinty waits for the command to follow the scent -

504

EXT. LIGHTHOUSE - YARD - NIGHT

M.S. of the inspectors and Dorn - they flash their badges - the youth quickly explains, shows them Flora's apron which he still holds in his hand, and points out of scene to Rinty - then gives the order for the dog to take up the chase -

505

EXT. LIGHTHOUSE - YARD - NIGHT

M.C.U. of Rinty - he barks, his nose pressed to the ground and he speeds out of scene toward the lane trailing the scent -

506

EXT. LIGHTHOUSE - YARD - NIGHT

F.S. including Rinty and auto - the inspector's jump in the car and whirl it around as Rinty's nose hot on the scent speeds across the foreground toward the lane - Dorn jumps on the running board - the car speeds out of scene following the dashing dog -

507

EXT. SHORE - COVE - NIGHT

M.F.S of the run runners frantically unloading their cargo on the shore - Joe and Cavanna run into scene with Flora between them - the shifty eyed character who delivered the message to Cavanna earlier in the story, is directing the procedure -

508

EXT. SHORE - COVE - NIGHT

M.S. of the shifty eyed character and Cavanna, with Joe holding Flora in background - Cavanna exclaims

TITLE

"BE READY TO LEAVE - THAT LIGHT
MEANS THE INSPECTORS ARE THERE!"

BACK the shifty eyed character runs out of scene to hurry the unloading of the illicit cargo - Joe shoves Flora up beside Cavanna - Cavanna gestures toward the anchored launch and orders Joe to take her aboard - he turns to assist in the unloading as Joe brutally propels Flora toward the water -

509

EXT. LANE - NEAR VILLAGE - NIGHT

PAN SHOT of Rinty, his nose pressed to the ground - racing down the lane - the auto with Born hanging on the running board, rambles after him -

510

EXT. SHORE - COVE - NIGHT

P.S. of the run running activities - Cavanna is in full charge, issuing excited orders for the men to hurry - the crates are being piled up in the shadows under a near by cliff - in the background of scene, Joe is shoving Flora thru the water to the gang plank of the launch -

511

EXT. OCEAN - GOVERNMENT CUTTER - NIGHT

L.S. of the government cutter speeding thru the darkness toward the distant shore - the lighthouse is in extreme background of scene - the beacon revolves, flashing shafts of light across the dark waters -

512

EXT. ROAD - NEAR COVE - NIGHT

ACTION SHOT camera moving parallel with Rinty as he races up the road in the direction of the cove - he pauses, sniffs eagerly at the ground, then leaps again to the chase with a fresh burst of speed -

513

ROAD NEAR COVE - NIGHT

ACTION SHOT camera moving parallel with auto as it speeds along following Rinty - Born is hanging on the running board, his eyes on his dog - gradually the car drives nearer and nearer the cove -

514

EXT. COVE - LAUNCH - NIGHT

M.S. of Joe and Flora as he shoves her ahead of him up the gang plank to the deck of the rum runner's launch -

515

INT. GOVERNMENT CUTTER - PILOT ROOM - NIGHT

M.C.U. of the commanding officer - he is staring out over the steering wheel into the night, a telescope fixed to his eyes - with a startled gasp he sees -

516

EXT. COVE - LAUNCH - NIGHT

IRIS DOWN TO GIVE TELESCOPIC EFFECT TO SCENE

L.S. of the rum runner's launch and the swarm of characters as they land the cases under Cavanna's direction

517

INT. GOVERNMENT CUTTER - PILOT ROOM - NIGHT

H.S. of the commanding officer, a junior officer and a sailor at the wheel - the commanding officer snaps out his orders - the junior officer salutes and exits the sailor spins the wheel turning the ship toward the distant cove -

518

EXT. CLIFF ABOVE COVE - NIGHT

C.S. of Rinty looking down the path that leads to the shore - the rum runner's launch is anchored in the cove in background of scene - Rinty whirls around and looks back & from whence he came, waiting anxiously for his master -

519

EXT. CLIFF ABOVE COVE - NIGHT

WIDER ANGLE - Inspector's auto speeds into scene and stops near Rinty - Dorn runs to his dog, looks over the cliff and points excitedly down to the rum runners the officers follow the indication of his hand and quickly draw revolvers from under their coats - Rinty leads the way out of scene down the path to the cove - Dorn and the inspector quickly follow -

520

INT. LAUNCH - CABIN - NIGHT

M.S. of a cabin on the rum runner's launch - the door bursts open and Flora is thrown into the scene from the deck - Joe enters after her, an ugly grin on his lips - Flora crouches away from him - her coat is torn, revealing her night gown and a bit of her bare limbs - Joe gasps at the sight and closes the door to the deck -

521

EXT. OCEAN - GOVERNMENT CUTTER - NIGHT

M.L.S. of the government cutter as it speeds thru the waters toward the cove -

522

EXT. SHORE - COVE - NIGHT

M.P.S. of Cavanaugh and the shifty eyed character in foreground directing the landing of the last few faces - one of their henchmen runs into scene and points madly out toward the sea - Cavanaugh sees the government cutter heading for them, with a startled cry of fright, he screams a warning to his henchmen and runs out of scene into the water toward the gang plank of launch - wild panic ensues as the rum runners fling the cases from their shoulders and scramble after Cavanaugh toward the launch

523

EXT. SHORE - COVE - NIGHT

M.S. of Rinty, Dorn and the inspectors - they are hiding in the shadows at the edge of the cove - they see the wild panic among the rum runners - Dorn is the first to locate the cause of the sudden excitement - holding back Rinty, he points toward the oncoming government cutter -

524

EXT. OCEAN - NEAR COVE - NIGHT

L.S. of the government cutter coming headlong toward the opening of the cove at a fast pace - the sailors are seen to be lining up on the deck -

525

INT. LAUNCH - CABIN - NIGHT

M.C.U. of Flora and Joe - he jerks Flora to her feet and pulls her to him for a kiss - Flora kicks and struggles to free herself - she is no match for the brute's strength -

526

EXT. SHORE - COVE - NIGHT

M.F.S. of Rinty, Horn and the inspectors with guns drawn, as they dash to the waters edge after the frightened and fleeing rum runners, who are in background of scene, wading thru the water and clamoring up the gang plank, horror stricken at the sight of the government cutter -

527

EXT. LAUNCH - DECK - NIGHT

M.S. of Cavanna on the deck as he yells orders for the crew to put the launch out to ~~seas~~ sea - the scene is a mad one - the rum runners have lost all sense of order or command as they dash this way and that in an effort to save themselves - Cavanna is brushed rudely out of the way by his frightened henchmen

528

EXT. COVE - LAUNCH - NIGHT

ANGLE SHOT of Rinty, Dorn and the inspectors wading thru the water toward the launch - Rinty goes in over his head and starts swimming for all he is worth, - Dorn is at his side - the inspectors are behind them rounding up the stray runners - the background of scene the launch starts moving swiftly away from the shore -

529

INT. LAUNCH - CABIN - NIGHT

M.S. of Flora tusseling to free herself from Joe's embrace - the door to deck bursts open and Cavanna lunges into the cabin - he sees Flora in Joe's arms and orders him to leave the girl alone - then calling Joe aside he whispers the fact that the cutter is after them - Joe's face goes pale, he rushes to the door and looks out on the deck - Flora begins to realize that something is occurring in her favor, she registers her anxiety -

530

EXT. LAUNCH - GANG PLANK - night

M.S. of Rinty and Dorn wading thru the water - the launch is moving from the shore - Dorn clutches at the rear end of the ship with one hand and grabs Rinty with the other - struggling, he pulls himself and Rinty up over the side as the launch increases its speed -

531

EXT. GOVERNMENT CUTTER - NIGHT - NIGHT

M.F.S of a score of sailors lined up on the deck of the cutter - the commanding officer is issuing orders to the janitor officers - the sailors draw their side arms, ready for the attack -

532

EXT. COVE - LAUNCH - NIGHT

L.S. of the rum runners launch as it speeds out of the cove headed for the high seas -

533

EXT. SHORE - COVE - NIGHT

M.F.S. of the inspectors rounding up those of the rum runners who missed the launch in the excitement - the pile of crates is nearby -

534

EXT. LAUNCH - DECK - NIGHT

C.S. of Rinty and Dorn on the rum runner's launch and they crouch down in hiding - Rinty is eager for battle - Dorn quiets him and holds him back -

535

INT. LAUNCH - CABIN - NIGHT

M.S. of Joe, Flora and Cavanna - Flora makes an attempt to run out the cabin - Cavanna catches her, holds her back, growling orders Joe to exit - Joe takes one sulking look at Flora and Cavanna, then grins, nods his head knowingly and sulks out of scene thru the door of the deck.

536

OCEAN - LAUNCH AND CUTTER - NIGHT

L.S. of the cutter and fleeing launch - the cutter heads swiftly thru the billows to cut off the escape of the rum runners - the officers and sailors are at their various posts awaiting orders to fire -

537

EXT. LAUNCH - DECK - NIGHT

M.S. of Rinty and Dorn sneaking thru the shadows around the rear deck of the launch - Joe steps into scene and encounters the youth and his dog - with a start of befuddled amazement and with a yell he lunges at Dorn, who orders Rinty to stand aside - the dog obediently backs away as the youth and Joe exchange smashing blows -

538-

EXT. LAUNCH - FORWARD DECK - NIGHT

M.F.S. of the run runners and the henchmen huddled together in the front end of the launch - they grip clubs, knives and various weapons as they stare with frightened eyes at the on coming cutter -

539

EXT. GOVERNMENT CUTTER - DECK - night

M.S. of the sailors and petty officers as a charge is loaded in the breech of a forward gun - a junior officer gives the command to fire - the gun goes off -

540

EXT. LAUNCH - DECK - NIGHT

M.L.S. of the runner's launch as the shell from the cutter lands in the water dangerously close to the bow of the launch -

541

M.S. of Joe and Dorn battling on the rear deck of the launch - Dorn is winning - an upper cut sends Joe sprawling on the deck - the youth jerks him to his feet - Joe staggers into a clinch -

542

EXT. LAUNCH - DECK - NIGHT

C.S. of Rinty watching his master administer a beating to Joe - he suddenly turns and exits swiftly out of scene toward cabin -

543

INT. LAUNCH - CABIN - NIGHT

M.F.S. of Cayanna and Flora - he throws the girl into a bunk and lunges after her - he stops and whirls around facing the half open door to the deck - Rinty's head slowly enters scene at door - with a snarl he leaps at Cayanna - Cayanna dodges and stumbles backward over a bench - Rinty leaps on him with tearing claws and snapping jaws - Flora crawls, half dazed out of the bunk -

544

EXT. OCEAN - CUTTER AND LAUNCH - NIGHT

M.L.S. of the cutter as it overtakes the launch - the sides of the two ships come together - the commanding officer signals to the junior and petty officers - they lead the sailors into action -

545

EXT. CUTTER - LAUNCH - NIGHT

P.S. of the launch as they lade the launch to the cutter with board and club, guns in hand, over the side of the cutter - action issues as the sailors and rum runners clash together in a terrific hand to hand battle -

546

EXT. LAUNCH - DECK - NIGHT

PAN SHOT of Dorn and Joe fighting as the sailors board the launch and the battle with the rum runners occurs in background of scene - Dorn backs Joe to the side of the launch and knocks him overboard and out of scene with a slugging haymaker - the youth runs toward the cabin - camera following principal characters throughout the action

547

INT. LAUNCH - CABIN - NIGHT

PAN SHOT of Rinty as he tears Cavanna's clothing to shreds - Cavanna fights back with every weapon he can reach - Rinty pounces on him - they roll over and over in a mad scramble - Flora is crouched out of way in background of scene -

548

EXT. LAUNCH - FORWARD DECK - NIGHT

P.S. of the sailors led by their junior and petty officers they are giving the rum runners a mean thrashing - the henchmen are fleeing wildly in all directions - the sailors chase after them and are obviously winning the fistic encounter -

549

INT. LAUNCH CABIN - NIGHT

H.S. of Flora as she backs away from Cavanna and Rinty, who are out of scene, toward door to deck - the shifty eyed character suddenly steps thru the doorway into scene and blocks Flora's exit - seeing Rinty tearing at Cavanna, he holds Flora at bay and aims the pistol at Rinty -

550

INT. LAUNCH - NIGHT

C.S. of the shifty eyed character as he poises for another leap at Cavanna, who is crouched on the floor in scene -

INSERT

of the pistol in the shifty eyed character's hand his finger starts to pull the trigger -

551

INT. LAUNCH CABIN - NIGHT

WIDER ANGLE - at doorway as the character holds back Flora and starts to fire at Rinty - Dorn dashes into scene, a belaying pin in his hand - he crashes it down over the shifty eyed character's head - the character falls headlong to the floor - Flora and the youth stagger into each other's arms - Dorn kisses her they look down at the fight on the floor -

552

INT. LAUNCH CABIN - NIGHT

M.O.U. of Rinty poised over Cavanaugh's motionless body the dog snarls down at him - Cavanaugh pleads for mercy and breathes but that is all - he is licked and wants no more of Rinty -

553

EXT. LAUNCH AND CUTTER - NIGHT

F.S. of the sailors as they march the beaten run runners over the side of the launch, onto the deck of the cutter the henchmen are thoroughly licked, bleeding and frightened, they offer not even a ripple of rebellion - the commanding officer and several petty officers start to search the launch -

554

INT.

M.P.S. of Rinty guards - and Flora in Dorn's arms - the commanding officer enters scene from deck with petty officers - Flora and Dorn quickly explain their presence - the officer offers them his hand - the petty officers grab Cavanaugh and jerk him to his feet -

555

INT. LAUNCH CABIN - NIGHT

M.S. of Flora and Dorn with the officer between them - Rinty enters scene and jumps up between them - they hug him - the officer strokes his ears friendly - Rinty's tails wags with elation - FADE OUT

556

FADE IN

EXT. LIGHTHOUSE YARD - DAY

M.S. Flora, Caleb and the government inspectors - all their belongings, grips, bundles etc. are under their arms - they are sad and downcast - Caleb's one arm hangs in a sling, tears dim his eyes - one of the inspectors says to Caleb:

TITLE

"I'M SORRY CALEB - ORDERS ARE ORDERS -
YOU'LL HAVE TO GO."

BACK the inspectors are kind in their treatment toward Caleb, yet firm - the old man hands over the keys to the inspector, then with Flora guiding him, he collects their bundles - the old man says:

TITLE

"GOODBYE, GENTLEMEN - I HOLD NO BLAME
AGAINST YOU!"

BACK Flora leads Caleb toward the lane out of scene - the inspectors watch Flora and Caleb depart - they glance at the lane with surprise - then run to catch the old man and his daughter -

557

EXT.

M.S. of Caleb, Flora and the inspectors - they point down the lane and exclaim:

TITLE

"HERE COMES THE LIGHTHOUSE
KEEPER NOW!"

BACK they all look down the lane -

558

EXT. LANE - NEAR LIGHTHOUSE - DAY

M.L.S. of Dorn and Rinty running up the lane toward the lighthouse - he wears a new blue double breasted pea-jacket, white cap and flannel trousers - Rinty is groomed spick and span -

559

EXT. LIGHTHOUSE YARD - DAY

C.S. of Flora and Dorn as they go into each other's arms Caleb has his hand on their shoulders, blessing them - the inspectors are in background -

560

EXT. LIGHTHOUSE YARD - DAY

PAN SHOT of Rinty as he takes the grips and bundles from Caleb and carries them in his teeth back toward the lighthouse door - he pauses, looks back to be sure they are following, then carries the luggage in the open door - camera follows his movements through scene - IRIS OUT

THE END

ADDED

originality for Warner Bros.

NOV 18 1924

Washington, D. C.

Register of Copyrights
Washington, D. C.

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I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Warner Brothers Pictures, Inc.

The Lighthouse by the Sea - 7 reels

Respectfully,

FULTON BRYLAWSKI

The Warner Brothers Pictures, Inc.
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
The Lighthouse by the Sea	11-18-24	©CIL 20782

The return of the above copies was requested by the said
Company, by its agent and attorney on the 18th day of
Nov. 1924 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
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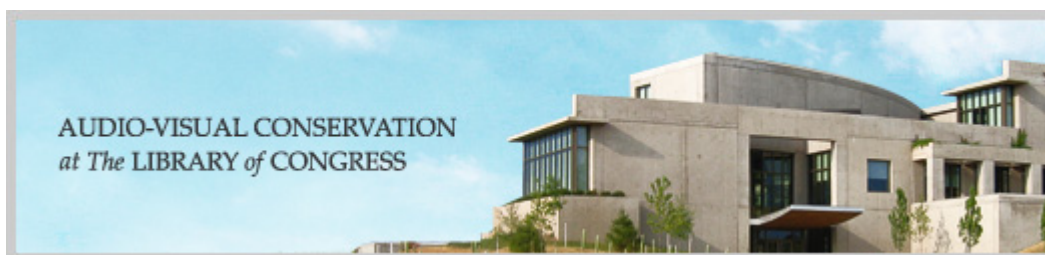
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